

MUSICAL AMERICA

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HOLD AMERICA'S FIRST CHAMBER MUSIC FESTIVAL

Inauguration of Significant Three-Day Event at Pittsfield, Mass., Draws Foremost Musicians to New Temple of Music Built Atop Mountain by the Sponsor, Mrs. F. S. Coolidge—Iarecki's \$1,000 Prize Quartet and Reiser's Composition Have First Performance—Berkshire, Letz Quartets and Longy Clubs Give Concerts—New Elshuco Trio in Thrilling Début—Fête and Contest Will Be Annual Institution

By ALFRED HUMAN

Chamber of Music, South Mountain, Pittsfield, Mass., Sept. 19, 1918.

AMERICA has held its first Chamber Music Festival.

A snowy chapel crowning a grass-carpeted mountain. You sniff in the tangy autumn breeze, look to the eastward where the purplish-green range rears its wavy ridge over the rounded knolls of the Berkshires. You see a long trail of automobiles winding up the mountain road, bound for the white temple on the summit.

A car delivers its occupants at the entrance of the churchly building. Out steps a familiar form; you recognize Franz Kneisel, Willem Willeke, Louis Svecenski. They disappear into the temple. Another machine moves into place. Ossip Gabrilowitsch alights; behind him Frederick A. Stock. And here is Adolph Betti of the Flonzaley Quartet and Louis Bailly, Iwan d'Archambeau, Ugo Ara. And here comes Olive Mead and the others of this ensemble family. A chorus of "Here's Kreisler!" and the violinist emerges from another car, with Mme. Kreisler at his side. And here is Mr. and Mme. Kurt Schindler; Efrem Zimbalist, smiling mysteriously as he should over a certain agreeable secret. In they stream; the Letz Quartet players, the Elshuco Trio, the Berkshire Quartet, the May Mukle ensemble and four hundred others of the stringed tribe, prominent pianists and even some noted singers.

America's first Chamber Music Festival is about to begin! Let us present our invitation card and pass in.

Church pews! Colonial windows frame the rolling landscape of the Berkshires on the east; the north is closed, like King Solomon's temple. The air is redolent of honest fresh paint and newness; we hear someone whisper: "Lumber's seasoned eighteen years—remarkable acoustics." The sturdy beams suggest Bach, the stalwart cross pillars Beethoven. The neutral drab color, the rugged timbers and the chapel windows quickly throw us into a contrite and austere mood; we absent-mindedly reach for the hymnal-rack and await the peal of the organ. A modestly gowned woman enters. The congress of chamber musicians rises to pay homage to the mother of the Temple and Festival, Mrs. F. S. Coolidge.

The artists of the Berkshire String Quartet appear on the little stage, following Mrs. Coolidge. The audience, or shall we say congregation, stands facing the two flags hung on each side of the stage and the quintet plunges heartily into "The Star-Spangled Banner," and the Pittsfield Chamber Music Festival is under way.

Let us look backward. The three days of music are over. Since Monday after-



Photo by Miskin

MISCHA LEVITZKI,

Signally Endowed Young Pianist, Who Has Won Hosts of Admirers Here and Abroad.
(See Page 8)

noon we have heard five concerts, representing seventeen compositions, including Tadeusz Iarecki's \$1,000 prize winning work and Alois Reiser's dramatic contribution—twelve solid but, for the most part, enchanting hours. We have heard the splendid ensemble, the Berkshire String Quartet, founded and sustained by Mrs. Coolidge; we have been privileged to join in the whirlwind welcome accorded the new Elshuco Trio (composed of Samuel Gardner, Willem Willeke and Richard Epstein), whose performance instantly proclaimed it as the most notable organization of its kind in the country; we have greeted our friends of a year ago, the Letz Quartet; we have heard the Longy Club woodwind combination. What is more, we have witnessed the realization of an ideal.

A group of some of the most distinguished musicians of the world were sitting in the Chamber Music Temple on the last day before the final concert.

They were drenched, but radiant in spirit. The artists looked out of the windows trying to peer through the steaming rain and mist of the hills. A Boston musician who knows the Berkshires pointed toward the ridge in the distance. "There," he said smilingly, "just a little way over is a part of the hills known on the map as 'Promised Land.'"

One of the most eminent of the musicians shook his head. "No," he said, "the Promised Land—for American music—is here, in this Temple."

In time some musical historian may discover that similar events have been held in some parts of the world, but at this writing not even O. G. Sonneck or the oldest veteran among these musicians can recall another festival devoted exclusively

'MIGNON' USHERS IN SECOND SEASON OF 'AMERICAN SINGERS'

Large Audience Gives Warm Welcome to Co-operative Opera Comique Society at Park Theater—Thomas Opera Competently Interpreted by Native Cast Which Includes Maggie Teyte in Name Rôle, John Hand Who Makes His Début, Ruth Miller, Henri Scott and Others—Hageman Wins Triumph as Conductor

OPERA IN ENGLISH is again in the foreground, this time brought to the footlights by the Society of American Singers without timidity, apology or presumptions of "educational" aim. The issue seems plain in the minds of the promoters of this unique enterprise: opera in the vernacular thrives everywhere abroad, for example, why therefore should not a similar enterprise succeed here, particularly when the translated offerings are to be exclusively of the opera comique variety? The opening performance of the Society of American Singers at the Park Theater on the evening of Sept. 23 seems to provide the answer, and an encouraging one in many ways.

Ambroise Thomas's fluffy compound, "Mignon," was the work. An audience of good-sized dimensions witnessed the launching of the enterprise and gave every expression of good-will and at times furnished noisy enthusiasm.

Maggie Teyte is a *Mignon* of wide experience, in London, in Paris. Her surprising interpretation of the rôle, her singing and appearance created something of a stir. But it is a question open to serious consideration if one should inject sophistication, assurance and calculation into the character of the untouched, world-bewildered child of the gypsies. However, Miss Teyte was logical in her working out of this unfamiliar conception and loaned the same tenseness to every phase of her playing. It is a pleasure to add that her English was perfectly understandable.

Ruth Miller made the daintiest sort of a *Filina*, acting prettily and singing as well. Her "Titania" aria was quite a delight.

Little can be said of the début of the new tenor, John Hand, heralded as a son of the American desert, for he was evidently laboring under some blighting vocal indisposition. He carried himself through the three acts with considerable self-assurance, providing an imposing picture of Western brawniness.

Reports which preceded Mr. Hand's début told of his many successes won in Utah in local operatic endeavor and his New York appearance was awaited with no little expectancy. William Wade Hinshaw, president and manager of the American Singers, heard Mr. Hand sing at a private performance in New York and decided that here was a talent of a calibre worthy of the exploitation accorded the young man on Monday night. It will remain for the future to determine the wisdom of his judgment.

The part of *Lothario* was in the hands of Henri Scott, who treated it sympathetically. John Phillips took good care of his spoken lines. Carl Formes as *Jarno*, the Gypsy, demonstrated that he is making excellent vocal progress. Dorothy Frances was *Frederic*; John Quine was *Antonio*.

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CHEVILLARD MAY SUCCEED DR. MUCK

**Boston Trustees Said to Have
Offered Baton to Leader of
Lamoureux Concerts**

That Camille Chevillard, conductor of the Lamoureux-Colonne Concerts in Paris, has been offered the conductorship of the Boston Symphony Orchestra was reported this week. So far as it is known, Chevillard has not definitely accepted the offer, but his decision is hourly awaited.

Giorgio Polacco is said to have recently declined a similar offer from the Boston trustees, preferring the lengthy contract closed last week with the Chicago Opera Company.

Chevillard was born in Paris in 1859, and studied piano with Georges Mathias; he was self-taught in composition. Until 1897 he was assistant conductor of the Lamoureux Concerts, when he succeeded Lamoureux as principal conductor.

Among his compositions is a symphonic ballad, "Le chêne et le roseau," several other orchestral works, one string quintet, one quartet, one trio, a violin sonata and piano pieces. His wife is a daughter of Lamoureux and has made many excellent translations of Schumann and Schubert songs into French and English.

A telegram received from MUSICAL AMERICA'S Boston representative on Tuesday indicated that no official announcement was ready with regard to the appointment of M. Chevillard. At Symphony Hall it was believed that a



Photo by Bain News Service
**Camille Chevillard, the Distinguished
French Conductor. Probable Successor
to Dr. Muck as Conductor of the Boston
Symphony Orchestra.**

decision would be reached before the end of the week.

MORE SENATORS IN BATTLE AGAINST FOES OF MUSIC

"This Is No Time to Put Embargo on Music; We Need It More than Ever," Declares Calder—Smoot and Lodge Also Oppose Proposed Doubling of Tax on Concert and Opera Tickets—See Victory for Musicians of Nation, Led by Musical Alliance

WASHINGTON, D. C., Sept. 25.—It is very evident that the meeting of the conferees of the Senate and House of Representatives who will have the job of smoothing out the differences between the two bodies on the new war tax bill will be one of the liveliest conferences staged for many sessions of Congress. This is made certain by the attitude of the House in passing the bill in substantially the same form in which it came from the Kitchin Ways and Means Committee. That the Senate is not at all in harmony with most of the provisions of the bill—and especially with the unwisely devised so-called "Luxuries schedule"—is conceded even by the friends of the bill, and was made very evident by the attitude of the Senate Finance Committee in the hearings it conducted on the bill.

In the matter of the tax proposed to be levied on concert and amusement admissions the testimony of Milton Weil, treasurer of the Musical Alliance of the United States and business manager of MUSICAL AMERICA, before the Senate Finance Committee, reinforced by the brief submitted by Mr. Weil, in addition to his verbal statement, there is every reason to believe will exert a strong influence in favor of continuing the tax at ten per cent, instead of advancing it to twenty per cent, as the Kitchin measure proposes and as the Treasury Department recommended.

That Mr. Weil's presentation of the case for the Musical Alliance, and through it for the musicians of America, was most convincing and comprehensive is evident from the close and analytical attention given this provision by the committee when Mr. Weil was on the stand and subsequently when the matter was referred to.

Calder Aiding Musicians

On the floor of the Senate Senator Calder of New York will lead the fight against the increase of the tax, and there is no doubt but that he will be ably assisted by Senators Smoot and Lodge. All of these Senators are now on record as being against the twenty per cent admission tax, but willing to vote for a tax of ten per cent as at present.

In indicating his attitude on the doubling of the admissions tax Senator Calder recently said to me: "While I hesitate to go into the subject at length now, in view of the fact that the bill when it reaches the Senate will undoubtedly be much changed from its present shape, yet I do not mind saying that I am decidedly opposed to the music industry, or the enjoyment of music in any of its forms, being taxed to such an extent that it will be substantially curtailed."

"This is no time, in my estimation, to put an embargo on music; we need it probably more than we have ever needed it in our national life. I took this same attitude in reference to the present law. The music industry, in all of its branches, can now and always depend upon me to oppose to the best of my ability any unjust or uncalled for encroachments that will give us even one note less music than we have to-day or stand in the way of a single piano or other instrument going into the homes of the land. Furthermore, I object strongly to the music industry being singled out as a pure and simple luxury producing business, when music is as much a necessity almost as the air we breathe or the food we eat. My voice and vote have always been and will continue to be against exploiting the music industry for revenue purposes. My opinion is that the present three per cent tax on instruments and ten per cent tax

on amusements admissions is ample and sufficient. I have received many telegrams and letters from those interested in the music trade and in music generally, asking my help in keeping the tax within reason, and I am replying to them that I am against singling out the industry for heavy taxation and will fight it."

That many other Senators will vote and work against the increased tax is certain, although it is yet too early to forecast how the Senate as a whole will stand on the proposition. That the attitude of those Senators who oppose the increased tax will be strongly reflected in the efforts of the conferees to be appointed by the Senate to confer with those of the House is certain, and here is where the issue is most likely to be fought out and the victory won if it is to be victory.

A peculiar phase of the subject which is constantly being impressed upon the writer in talking with those in authority and otherwise is that no reason has yet been advanced as to why music in any form or of any kind should be taxed or restricted, the only answer one gets to the question being that it is absolutely necessary to raise money. No man, in Congress or out, dares to say that this is a propitious time to take any step for the suppression of music in even the slightest degree—no one takes that position. Mr. Kitchin has taken the stand that if the admissions tax at ten per cent in the present law is raising funds at the rate of \$25,000,000 a year, the doubled tax will bring in \$50,000,000.

The poor logic—or rather the utter absence of logic—in this position is evident in its not conceding that at twenty per cent the attendance will inevitably fall off greatly, and that instead of the revenue doubling it will more likely have the effect of greatly curtailing attendance, with the consequent deprivation of a considerable part of the public of the enjoyment, uplift and instruction which they have been accustomed to receive as the result of attendance on the higher class musical functions.

ALFRED T. MARKS.

Norfolk Rotary Club's Protest

NORFOLK, VA., Sept. 11.—At the luncheon of the Norfolk Rotary Club last week John Heath, song leader at the Naval Base, requested the co-operation of the organization in protesting against the proposed increase in the tax on concerts and operas. President Levy accordingly appointed a committee composed of Edwin Feller, chairman; D. F. D. Jackson and William S. Bensten to consider the matter.

This committee opposed the tax in the following report made yesterday:

"The committee appointed by the president of the Rotary Club of Norfolk to investigate and take action on the proposed 20 per cent tax, proposed by the Ways and Means Committee of the House of Representatives, to be levied upon concerts and operas, wish to report that:

"Music is educational, cultural and a spiritual necessity.

"The musical life of the nation should be preserved.

"The President of the United States, the Secretary of War, General Pershing and other generals have gone on record as advising more attention to music, particularly singing.

"The musical forces of the country are being used to stimulate the sale of Liberty Bonds, War Saving Stamps, for the Red Cross, morale of our soldiers abroad and our people at home.

"The musical forces of the United States are behind the Government to win the war, donating as much, if not more, of their professional services and time than any other profession or business in the country.

"The present taxation is 10 per cent.

"The proposed additional taxation will mean the contraction of musical schedules throughout the country, in many cases the disrupting of concert companies and local musical organizations, and will interfere with our growing musical education and progress.

"Curtailling musical activities will reduce the tax proceeds instead of increasing them.

"The Norfolk Rotary Club wishes to emphasize its unwillingness to interfere with the formation of laws for the successful prosecution of the war, but requests the reconsideration of including the general musical activities of the country in the proposed taxation on theatrical productions.

"As a result of our investigation, we have had sent the following telegram to Senator Claude A. Swanson, Senator Thomas S. Martin and Congressman E. E. Holland:

"The Rotary Club of Norfolk begs your serious consideration of the advisability of placing additional taxation upon concerts and operas. Music is a national stimulant needing most encouragement in times of stress, and will help win the war. We ask your support and intervention for exempting musical activities from further taxation."

District Attorney Investigates Ticket Speculating Practice

An investigation is being made by the District Attorney of the practice of ticket speculation and one hundred subpoenas have been served accordingly. It is especially desired to curb the activities of some of the store managers in the theatrical district, of whom it is claimed that they allow their shops to be used practically as speculators' headquarters. Further, it has been asserted that some wealthy private individuals, having procured tickets, have disposed of them at a premium.

Marcia van Dresser to Personate "Freedom" in Big Spectacular Play

Marcia van Dresser, grand opera and concert soprano, has consented to personate *Freedom* in the spectacular production of the same name which is to be given in aid of the Association for Disabled Military and Naval Officers of the English-Speaking Peoples. The piece is being presented by Julie Opp and Lee Shubert, calls for 1000 characters, embraces twenty-eight scenes and will cost \$100,000 to produce.

Although *Freedom* is a speaking part and consequently outside of Miss van Dresser's sphere as singer, the soprano has agreed to act temporarily because of the patriotic purpose of the play and the fund it will benefit.

Reception to Elman

Richard Frances Pearce of London gave a reception and tea to Mischa Elman at the Hotel Biltmore, after his concert at the Hippodrome Sunday afternoon, Sept. 22. Among those present were Mme. Namara, Anna Fitzu, Mme. Walska, Mr. and Mrs. Louis Mann, Carolina White, Fannie Hurst, Lulu Breid, Mina Elman, R. E. Johnston, Paul Longone and others.

Philadelphia Symphony Club Organizing Grand Orchestra

PHILADELPHIA, Sept. 20.—The Symphony Club has opened its eighth season as a music club for young men and women. This year there will be formed a complete symphony orchestra of ninety-six members, which offers to any one playing string, brass or wood instruments the opportunity of orchestra training and routine. The second orchestra, known as the string orchestra, comprises seventy-two members. Both of these orchestras will be under the direction of a professional conductor. The Symphony Club owns one of the largest music libraries in the country and only the best compositions will be studied and performed. Special classes in elementary harmony and theory, also chamber music, will continue the same as last season. The club is open to both sexes, regardless of color, creed or nationality. There are no dues to pay and no tickets are sold.

'MIGNON' USHERS IN SECOND SEASON OF 'AMERICAN SINGERS'

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Richard Hageman conducted a performance teeming with vigor and spirit. He won the audience at the outset with his reading of the Overture and received an ovation of long duration.

The chorus showed the painstaking re-



**John Hand, American Tenor, Who Made
His Operatic Début in New York**

sult of the labors of Willy Tyroler of the Metropolitan.

The artistic direction was in the able hand of Jacques Cointi.

Fifty-two-year-old "Mignon," the most popular of all operas in Germany, wears well melodically, but the artificiality of the structure is only too apparent. The translation used by the Society of American Singers is smooth and flavored with the proper rococo pomposity. Almost every word was distinctly articulated and certainly no one could fail to follow the unfoldment of the distorted version of Goethe's story. The names of Christine Nilsson, Sofia Scalchi and Capoul are closely associated with the rôle in this country. "Mignon" has been given in English on several occasions,

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to chamber music. The distinction seems to belong solely to Mrs. Coolidge and Pittsfield. Yet so unostentatiously was the festival engineered that even the newspapers were not apprised of the significance of the event and were, with one exception, unrepresented.

Mrs. Coolidge's Ideals

Another novel point is that the project is not undertaken for any social guerdon; the founder, Mrs. Coolidge, is a woman of established prestige and of genuine musical ability, as demonstrated by her piano playing, inspired in her enterprise by an artistic idealism that is as practical as it is lofty. Briefly, Mrs. Coolidge maintains the Berkshire String Quartet and the new Elshuco Trio (the unusual name is derived from the initials of the founder's full name); she has established the Music Colony which houses the artists of the ensemble; she established the annual competition which will provide a \$1,000 prize each year; she built the Temple amid idyllic surroundings on South Mountain; she has made possible, and in a black period, an annual festival which is bound to exert a vital influence on composition.

At the conclusion of the festival Mrs. Coolidge responded to the simple, heartfelt tribute of the musicians, spoken by Rubin Goldmark, by saying:

"To preserve the master works of art means to help America. By so doing we are real patriots."

Now let us attend the concerts.

The Opening Concert

The Festival, after the Francis Scott Key invocation, opened with prayer, not lipped words, but the cosmic orison of Beethoven, the universalist, in his Quartet in E Flat Major, Op. 127, with its hopeful supplication in the *Adagio*. The Berkshire String Quartet, composed of Hugo Kortschak, Sergei Kotlarsky, Clarence Evans and Emmeran Stoeber, was at first somewhat under the spell of the audience of colleagues, but this natural shyness soon wore off and the ensemble won immediate recognition. The artists of this organization are thoroughly conscientious, capable and enthusiastic performers. Out of eighty-two manuscripts two were selected for performance. The second prize composition was presented on this occasion.

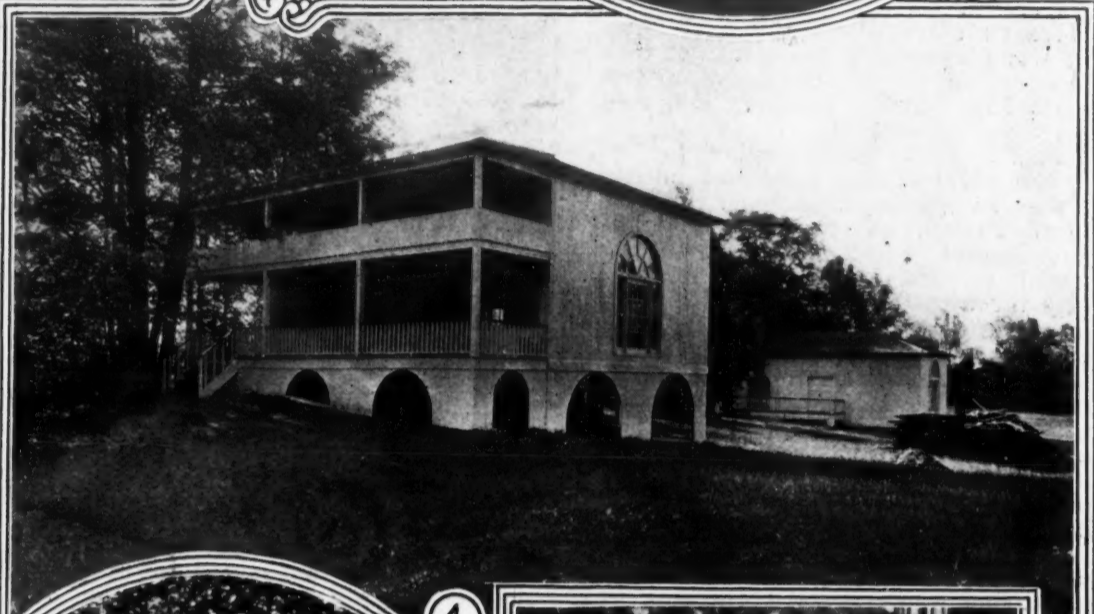
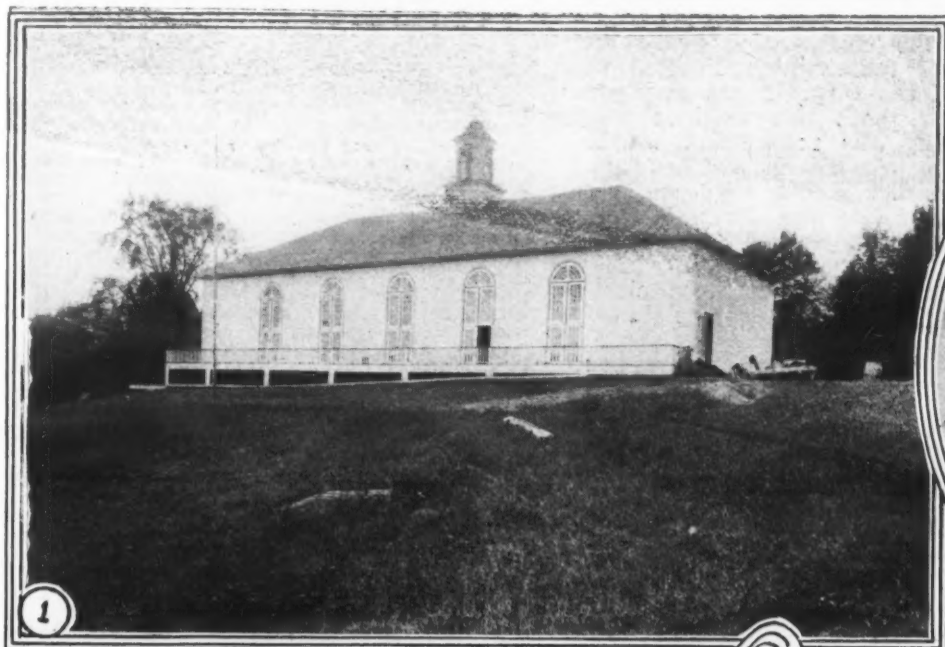
Alois Reiser's Quartet in E Minor is an unconventional, pictorial specimen of latter-day writing, flowing if inclined to verbosity in places. The themes hold an original charm and are skilfully worked out in lavish ultra-modern French fashion. In the first movement, *Moderato assai*, thick and groping, we detect the emotionalist chafing in the straight-jacket of form; the *Andante* finds him liberated in a turbulent song which is carried along in a heavy contrapuntal current.

The *Allegretto scherzando e energico* is brief and impish, almost programmatic in its effect. This scenic color is maintained throughout and at times comes perilously near lifting the work out of its classic frame. After a single hearing the impression is gained that the composer is a virile healthy personality, as yet unorientated but possessed of originality, and a dominating theatric sense which should find its fullest expression in the operatic form. The work is knotted with difficulties but the performance of the ensemble was all that could be desired. Mr. Reiser was called before the audience a half a dozen times. Thanks to the Festival, Mr. Reiser's talent has been discovered here.

The final number, Thuille's Quintet, Op. 20, introduced Mrs. Coolidge as a musician and brilliant pianist, a serious musician of broad attainments.

Elshuco Trio's Début

Clouds settled over the Berkshires Tuesday morning and an hour before eleven o'clock, the time for the first concert of the second day, the downpour began. The patricians of music waiting in the friendly halls of The Maplewood in Pittsfield did not hesitate. A new ensemble was to make its début, the program promising; where was there a faint heart to falter in this company, even in the face of a deluge? So every soul trooped off on the pilgrimage to the Temple, three miles away, via trolley, automobile or bus, up the sorely-tried road leading up South Mountain. If the highway wilted under the stress of storm the courage of these musicians did not; on they plodded sandal-wise when



At America's First Festival of Chamber Music. Scenes at Pittsfield, Mass., Last Week. No. 1, the Music Temple on South Mountain. No. 2, the Berkshire Quartet, Sergei Kotlarsky, Clarence Evans, Hugo Kortschak, Emmeran Stoeber. No. 3, Tadeusz Iarecki, Composer of Prize-Winning Quartet. No. 4, Mrs. Coolidge's Summer Home Near the Temple. The Rehearsal Hall Is Seen in the Rear. No. 5, Willem Willeke and Richard Epstein, Who, with Sam Gardner (No. 6) Constitute the New Elshuco Trio

their machines came to spots marked *pausa*.

The artists of the Elshuco Trio are Samuel Gardner, the young American violinist whose *Variations Impromptu* received glowing mention in Mrs. Coolidge's contest; Willem Willeke, the 'cellist of Kneisel and solo distinction (and who will be Walter Damrosch's solo 'cellist this season, let me add) and Richard Epstein the pianist, hitherto known best as one of the elect of accompanists.

Brahms's greatest Trio, the C Minor, Op. 101, was played with astounding vitality, heat and clarity. Gardner has expanded into an artist of immense potentiality; Willeke, the man of mature, poised musicianship, is as brilliant as ever; Epstein, it is now disclosed, is the ensemble musician and pianist *par excellence*. Together they form an organization which may scale the dizzyest peaks of absolute music. The homogeneity, the majestic tone, the penetrating interpretative insight, and above all, the ebullient enthusiasm of the ensemble, mark it as unique. It is good to hear that the Elshuco Trio is a permanent organization.

Ravel's A Minor Trio, another excursion into whole tonedom, played some years ago, we believe, by the Flonzaleys and in New York by the Sinsheimers, could not be redeemed even by the execution of the three artists. Some of the pages are luminous with the oriental beauty and effects peculiar of Ravel (creating a sort of Yom Kippur atmosphere, as someone remarked), but for the most part the composition seems dull and unrepresentative, compared with his F Major Quartet, for example.

Perhaps the last movement has a meaning, it would be unfair to the performers to have them caracoling aimlessly through the composer's jumble without some aim.

Schumann once remarked that a page of Schubert's B Flat Major Trio, Op. 99, No. 1 would put to flight all the wretchedness of human existence. Such superlative playing as heard in this dazlingly rich trio, we venture, is rarely heard. It was a revelation of Epstein's art of which we have only had a glimpse of in his accompanying. Ovation? The word is too mild to describe the tumultuous applause.

Longy Club Program

More rain on Tuesday morning, again a full Temple. On this occasion a diversion was offered by the Longy Club of Boston, conducted by G. Longy, the French oboist of the Boston Symphony. In this combination were: flutes, A. Brooke and Chas. de Mailly; oboes, G. Longy and C. Lenon; clarinets, A. Sand and A. Vannini; horns, F. Hain and H. Lorbeer; bassoons, E. Mueller and B. Pillar; trumpet, G. Nappi; piano, A. De Voto.

The program was unique but not of arresting interest. Mozart's Quintet for oboe, clarinet, horn, bassoon and piano was the first offering. D'Indy's "Chanson et Danses," Op. 50, *Divertissement* for flute oboe, two clarinets, horn and two bassoons, has engaging moments, but the arrangement sounds rather thin, as if it were an incomplete orchestral score. Loeillet's Sonata for flute, oboe and piano holds considerable melodic charm besides its interest for the antiquarian.

André Caplet, who will be remembered

as the conductor of the Boston Opera Company, and who now is instructor in the new bandmaster's training school in France, was represented by a delightful "Persian Suite," scored for two flutes, two oboes, two clarinets, two horns, and two bassoons. The first section, *Scharki*, is a weird native air, in unison, and developed in scintillating style. *Scharki* is a Persian word meaning "anything done in an Eastern way," a song or ballad in this instance. The second section is entitled *Nikawind*, after the name of a place in Persia. Pierné's "Pastorale Variée dans le style ancien," Op. 30, with its jolly theme in canon and sparkling if conventional humor, met with the best reception of all.

The Letz Quartet

Wednesday morning and still it rained; more deadly weather for the strings. The Letz Quartet, composed of Hans Letz, first violin; Sandor Harmati, second violin; Edward Kreiner, viola, and Gerald Maas, 'cellist, provided this program. The dominant virtue of this ensemble is poise, derived from the high order of composite musicianship. Time, a brief year, has melted the company into a sensitive, smooth-functioning ensemble. The maturity of understanding was reflected in the invigorating, clear, unhurried (!) exposition of the Mozart G Major Quartet (K. 387), the reverent, flaming grandeur of the Beethoven E Flat Major, Op. 74.

Taneieff's B Flat Major Quartet No. 6, Op. 6, was interesting chiefly for the reason that the composer was the master of Tadeusz Iarecki, winner of the prize

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composition. Taneieff's work, composed half a dozen years ago, seems over elaborated for the most part, although there are some fascinating ideas twisted in the contrapuntal entanglements. The composition was impressively re-created by the ensemble.

The Prize-Winning Work

The spirit of expectancy ran high for the final concert, on Wednesday afternoon, the time for the presentation of the Iarecki work, by the Berkshire String Quartet. If possible, the weather was worse; the road up the mountain was virtually washed away. But, of course, the Temple was crammed as at the preceding concerts, with the same dripping, eager crowd.

Mozart's marvelous Quintet (K. No. 516) was played with the beauty of tone characteristic of the Berkshire artists (assisted by Edward Kreiner) and then came the prize song.

Iarecki's work is engrossing for its graceful architectural lines and fidelity to the kaleidoscopic scheme of the modern French quartet masters. The *Profondément émotionné* movement is faithful to promise, surging forward freely through Debussyan and Ravelian colored waters. Then it sharply halts. *Tranquille et mystérieux comme un rêve* is the accurate description of the following movement. The third, *Très léger, rythmé et joyeux*, is surprisingly brief; the last movement, *Avec une vigueur jeune et dynamique*, is notable for its abrupt, shifting rhythms; the work as a whole is ablaze with the harmonic and instrumental effects peculiar to the modern French idiom. Doubtless a second hearing would reveal fresh beauties in the work. To one auditor, at least, the quartet seems to reflect a degree of uncertainty, a radicalism enslaved by overfondness for the modernity which is after all already a familiar story. No one could mistake the talent and earnestness of the composer, nor his dramatic vigor. The audience cordially applauded each movement and expressed its approval of the spirited and artistic presentation of the composition—a feat in itself!

Brahms's Sextet in B Flat Major, with the excellent assistance of Gerald Maas, 'cello, and Edward Kreiner, viola, brought the concert and festival to a brilliant close.

Contest Reveals Talents

Obviously, it was no simple task for the five judges, Frederick A. Stock, Franz Kneisel, Ossip Gabrilowitsch, Kurt Schindler and Hugo Kortschak, to select one "best" composition from the pile of eighty-two manuscripts. Mention "contest" to many composers and they shrug their shoulders: the poor souls have been through the furnace of experience, or they know of others who have. But it seems to have been sensed generally that Mrs. Coolidge's proposition was to be no ordinary prize tournament, with the result that manuscripts rained in; musicians who ordinarily hold aloof from competitions, we understand, immediately caught the spirit of the undertaking. Some of the manuscripts reflected high talent; some, of course, did not; not all composers are born to conjure with the super-refinements of the most baffling form of music. Therefore, it is all the more encouraging that four composers are hailed for honorable mention and extraordinary aptitude for the abstract. For example, F. Lorenz Smith of the Philharmonic Orchestra in New York is credited with a contribution which is declared to be almost letter-perfect. An amazing fugue in the last movement of Mr. Smith's quartet commanded the attention of all the judges. The work was first performed a year or two ago at the Bohemians in New York. D. Brescia of San Francisco comes next in the honorable mention class. That Samuel Gardner's *Impromptu Variations* are cited by the judges is no surprise to those who know of the rapidly maturing prowess of the young violinist. Another quartet which won general encomiums is that of A. Gloetzer, a Washington, D. C., organist, who was a pupil of Peter Cornelius. Those who know the manuscript speak highly of its melodic originality. Every composition submitted, we should add, was played by the Berkshire String Quartet for the judges.

It is not in the least disparaging to the Iarecki prize-winning work to say that Reiser's offering earned fully as much commendation. Yet the reason for

the choice is readily appreciated by those who know the conscientious care and catholicity of taste which directed the judgment of the jury. If we may presume so far, both compositions were favored; each was recognized, we believe, as being a scholarly and heart-felt utterance. Iarecki's color we conceive as blue, Reiser's red; the former's work seems to contain the essential impelling force of idea, vague and obscure as it may sound at a single hearing; Reiser's work is quasi-melodramatic; the vitality of the idea frequently seems submerged in the sputtering intensity of expression.

Next year the opportunity will be open to the workers in the duet and trio forms, we hear, but of course this information is unofficial and should not be relied upon for accurate guidance.

Some Practical Achievements

An idea of the immense practicability of the project may be gleaned by the results of the first festival. Mr. Iarecki's quartet is to be played extensively this coming season; interest is directed to his published works in humbler forms; Mr. Reiser's quartet will likewise be brought before the larger audience; he has been invited to present his orchestral scores to several leading conductors, and it seems likely that he will receive sufficient encouragement to complete a new opera. So both Iarecki, the young Polish Legionnaire now serving in France, and Reiser, the young Czech, conducting at the Strand Theater in New York, will fare well. Here another practical consideration presents itself: the publication of the chosen works. In England Andrew Carnegie has subsidized a similar project. We recently examined a *de luxe* edition of the composition of an unfamiliar English composer. Surely the American composer is deserving of the same encouragement, at least the worthiest creators in the chamber music field. Where is there another Mr. Carnegie?

Another direct advantage of the annual Festival will be the propagation of chamber music ensembles. Count the number of ensembles in any community and you plumb its cultural depths. By annually assembling the greatest artists in this realm the creative and executive art will doubtless be intensely stimulated, the literature will be enriched, new light may be shed on the old pages, talent may be rescued, genius may emerge.

Conductor Stock of the Chicago Symphony is one of the many musicians who declared to me his belief that the Pittsfield idea is overwhelming in its possibilities. "It will be the most influential and practical of all enterprises for the discovery and development of American composition," he commented. Mr. Stock also wants the annual congress of musicians to form itself into a benevolent critical body which shall offer pertinent suggestions to the young composer and executant, perhaps in the shape of written opinions, confidential, of course. Other suggestions were heard from other sources: that the programs be either briefer or the hours (concerts began at eleven and four o'clock) rearranged; that the prize composition be played before the final day.

It is proper to record that each program was prefaced by the national anthem. The Berkshire players used the Damrosch-Sonneck-Sousa-Earhart-Gantvoort sensible version; the Elshuco Trio a similar arrangement; the Longy Club the old-fashioned form; the Letz Quartet an embellished score created by Mr. Harmati—three varieties in five concerts.

A Few of the Guests

Some of those who attended the Festival were:

Mme. and Mr. Kurt Schindler, Edwin Hughes, Mr. and Mrs. Daniel Gregory Mason, Mr. and Mrs. Mark Fonaroff, O. G. Sonneck, Mr. and Mrs. David Stanley Smith, Ossip Gabrilowitsch, Jan Sikesz, Eleanor Spencer, Mr. and Mrs. Henry Holden Huss, Frederick A. Stock, Mr. and Mrs. Franz Kneisel, May Mukle, Rebecca Clark, members of the Flonzaley and Olive Mead quartets, Louise Homer, Susan Metcalfe Casals, Frank Sill Rogers, Lillian Littlehales, Mme. and Mr. Fritz Kreisler,

Mrs. Pauline Arnoux MacArthur, Gertrude Watson, Reinhold Warlich, Mr. and Mrs. Robert H. Pretzfeld, Mr. and Mrs. Albert A. Sprague Coolidge, Mrs. Adolph Caspar Miller, Mrs. Henry A. Francis, Edith Bartlett, Mrs. Grace W. Paddock, Mrs. Winthrop Murray Crane, Mrs. Frederick G. Crane, Mrs. Charles L. Hibbard, Mr. and Mrs. Frederick T. West, Mr. and Mrs. Pomeroy W. Power, Mrs. Arthur W. Eaton, Mrs. Harlan H. Ballard, Mrs. Frederick S. Dennis, Mrs. Frederick A. Keep, Mr. and Mrs. Sumner Salter of Williamstown, Prof. H. D. Sleeper, head of the department of music at Smith College; Mrs. Franklin Weston, Mrs. Anson Phelps Stokes, Mrs. John C. Crosby, Mrs. Samuel G. Colt, Priscilla Colt, Mrs. Richard C. Dixey, Mrs. Daniel England, Mrs. Arthur H. Rice, Mrs. George H. Southard, Mrs. William L. Adam, Isabel T. and Mary W. Redfield, Mrs. Robert W. Paterson, Lydia Field Emmet, Marlon and Eleanor Hague,

Gladys North, Mrs. William Councilman, Mrs. W. R. MacAusland, Mr. and Mrs. Carl B. Lindholm, Marie O. Kobbe, Frances Plumb, Mrs. Bryan Lathrop, Mrs. Charles Hewitt Wright, Marion Gregory, Jane Austin Russell, Mr. and Mrs. Anthony Reese, Miss Winifred C. Rice, Mr. and Mrs. Charles E. West, Mrs. Walter F. Hawkins, Mrs. Augustus McKinstry Gifford, Mr. and Mrs. Ulysses Buhler, Mrs. Henry L. Dawes, Caroline S. Tucker, Anna B. Clapp, Mary A. Tappan, Mrs. Adolphe Miller, Mrs. John Alden Spoor of Chicago, Mrs. Frederick Eames and Mrs. E. L. Worthington. With Miss Gertrude Wilson were Mrs. Porter Norton, Mr. and Mrs. Louis Ledoux, Dora Clarke, Mr. Richard Lathers, Mrs. Frank E. Kernochan, Mrs. Thornhill Broome, Mrs. James F. D. Lanier, Mary Kennedy, Mrs. James W. Hull, Mrs. Clifford Francis, Mrs. Fred T. Francis, Mrs. Henry A. Francis, Edith Bartlett, Mrs. Donald McPherson, Mr. and Mrs. Frederick T. West, Mrs. John Swann, Mrs. Grace E. Van Norden, Elizabeth Campbell, Mr. and Mrs. Francis E. Regal of Springfield, Mrs. Bryan Lathrop, Mrs. John Ritchie, Jane Austin Russell, Mrs. Charles H. Wilson, Cornelia C. Briggs, Anna L. Dawes, Mrs. Albert C. England, Mr. and Mrs. George Blatchford, Mrs. Frederick A. Keep, Mr. and Mrs. Walter Pritchard Eaton, Mrs. George H. Southard, Mrs. William H. Hall, Mr. and Mrs. Alfred T. Mason, Mrs. James Brattle Burbank, Mrs. Harlan H. Ballard, Mrs. Henry L. Dawes, Sara Peck, Mary Dutton, Ruth Nicholson and Marion Noble, Elizabeth Plunkett.

Many more distinguished musicians, amateurs and others, were present. Only

N. Y. SYMPHONY ANNOUNCES PLANS

Usual Number of Concerts and Noted Soloists — To Play Boulanger Score

The plans for the forthcoming season of the Symphony Society of New York, Walter Damrosch, conductor, reflect the belief of the management that even in war times good music still remains a necessity for the American people. With the usual number of concerts and soloists of high caliber announced, a season of promise is in prospect.

The following series of concerts are announced for New York: Eight Thursday afternoons and eight Saturday evenings at Carnegie Hall; sixteen Sunday afternoons in Aeolian Hall; the usual six Symphony Concerts for Young People in Carnegie Hall on Saturday afternoons; four Symphony Concerts for Children on Saturday mornings in Aeolian Hall, a series that was successfully inaugurated last year, and the five Saturday afternoon Orchestral Concerts at the Brooklyn Academy of Music.

PICTURESQUE FEATURES IN TACOMA CHORAL CONCERT

Fireworks Add Thrills as Patriotic Songs Are Given by Whitney Boys' Chorus—Other Local Music Events

TACOMA, WASH., Sept. 10.—The concert by the Whitney Boys' Chorus in the Stadium on Saturday evening, Aug. 31, attracted State-wide interest. One hundred boys from Spokane, with delegations from many eastern Washington cities and picked singers from the Tacoma schools, composed a chorus of over 500 boys. Escorted by the Boy Scouts' organization of Tacoma, they marched to the tiers of seats arranged for them in the center of the Bayview Amphitheater.

A program out of the ordinary was enjoyed by the large audience present, as in addition to the excellent choral numbers the novelty of accompanying the patriotic songs with fireworks was introduced. In "America," "Columbia, the Gem of the Ocean," "Stand Back of Old Glory" (a composition by Mrs. M. Grupp of Spokane) and the closing "Star-Spangled Banner," the constant display of fireworks in the Stadium and over the bay was highly picturesque, while bombs were arranged to explode throughout the closing number in time with the music.

The Whitney Boys' Chorus, which won honors at the World's Fair, has been extended throughout the State and the convention at Tacoma was for conference as well as musical work. The occasion marked the first State conference and the third annual concert.

Special musical programs were an unusual attraction at the daily sessions of the Pierce County Teachers' Institute, held in the auditoriums of the Stadium and Lincoln High Schools during the week. Violin numbers were given by Olof Bull, Tacoma's veteran violinist. Solos were delightfully given by Frederick W. Wallis, baritone; Hiram Tuttle, baritone and teacher, and John J. Blackmore, concert pianist, who has just returned from a tour of the Middle West.

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one outside newspaper critic was present, Mr. Tryon of the *Christian Science Monitor* of Boston, and only one concert manager, M. H. Hanson of New York.

Walter Damrosch, who will enter upon his thirty-fourth year as conductor of the Symphony Society, has recently returned from France, where at the request of General Pershing his energies were directed to formulating plans for the improvement of the American army band system over there. Mr. Damrosch has brought home several important and interesting novelties for the season's work, chief among them being a dramatic scene entitled, "Faust and Helena," by Lili Boulanger, whom he believes to be the greatest woman composer the world has yet seen.

Among the soloists engaged to appear with the orchestra are Alfred Cortot, the French pianist, and Henri Casadesu of the Society of Ancient Instruments. Both of these artists appeared with Mr. Damrosch at the remarkable concert he gave in Paris on the French National Fête Day, July 14, at the Salle des Concerts du Conservatoire. Among the pianists, besides Mr. Cortot, will be Ossip Gabrilowitsch (now conductor of the Detroit Symphony Orchestra), Josef Hofmann, Harold Bauer and Mischa Levitzki. The violinists include Jascha Heifetz and Toscha Seidel; vocalists listed are Mabel Garrison, Schumann-Heink, Lucy Gates, Hulda Lashanska and Emilio de Gogorza. Willem Willeke, the new first 'cellist of the orchestra, and Daniel Maquarre, the new first flautist, will also appear as soloists.

Piano numbers were also given by Rose Karasek. Mrs. F. A. Rice, soprano, thrilled the assemblage with two war songs—"In Flanders Fields" and "The Americans Come." Accompanists for the singers were Martha Skewis and Mrs. Lillian Parmler.

The Depot Brigade Quartet, composed of singers who have been at Camp Lewis for nine months, gave a concert on Sept. 4, at the United Churches in Olympia, Wash. The quartet has become an important factor at musicales in Tacoma and Camp Lewis. The personnel includes Constant Sigrist, Arthur H. Grauman, Laurence Tompkins and Earl Yerrington.

After a summer vacation in Tacoma with her parents, Patricia Murphy left Sept. 5 for New York, where she will resume her study of voice at the Witherpoon studios with her teacher of the past two seasons, Marie Louise Wagner. Miss Murphy gave a brilliant debut recital in Tacoma during the summer.

Ethel McLanders, one of Tacoma's well-known pianists, returned Sept. 3 from California, where she has been continuing her musical study as a member of Leopold Godowsky's master class. She was also one of a limited number of Godowsky's private pupils. While in Los Angeles Miss McLanders specialized in children's work with Octavia Hudson, composer of children's music.

Maude Kandle, Margaret Suell and Dorothy Chantler, Tacoma musicians, gave two interesting recitals at Camp Lewis on Sept. 3.

Salzedo and Colleagues Give Red Cross Benefit at Bar Harbor

When the Salzedo Harp Ensemble appeared in the Spring in Yonkers, \$900 was netted for the American Red Cross. Recently the harpist again appeared for the Red Cross at Bar Harbor, assisted by Greta Torpadie, soprano, and Djina Ostrowska, harpist. This concert netted for the Northeast Harbor branch of the Red Cross the sum of \$521. Mr. Salzedo's pupil, Mlle. Ostrowska, has been chosen first solo harpist with the Detroit Symphony Orchestra.

MR. BREIL'S "LEGEND" EMBODIES HIS THEORIES OF PRACTICAL DEMOCRACY

Composer of Opera Accepted by Catti Discusses His Life and Artistic Outlook—Escape from Law Career Cost Permanent Break with His Father—His Ups and Downs—How He Gained His Knowledge of Stage Technique

NOTHING is more banal than the old saying that it's a long and a hard road to success, especially success in art, but no saying would be truer as a comment on the career of Joseph Carl Breil whose opera, "The Legend," has been accepted for production this season by the Metropolitan Opera House. The story of the ups and downs allotted him by fate before this last great up forms a long Odyssey. He began in life as a lawyer, or rather was so begun by his father, who sent him abroad to study. At the university, Mr. Breil confesses, he managed to take in "mighty little law but a powerful lot of music." He studied scoring with Reinecke and violin with Brodsky, besides teaching himself piano and heaven knows how much else. All this made life a golden affair for the student, but a day of reckoning soon arrived. The younger Breil was summoned home and set at practicing law in the shadow of the shingle hung out by his father. But law and Joseph Carl Breil did not agree. Case after case was lost and at last the elder Breil, to put it politely, disinherited the younger. Practically the ejection amounted to being kicked out. From that time to the day of the father's death the son received no financial assistance from home.

Then began the composer's practical acquaintance with music. He was much smitten with his own vocal powers and soon found himself singing *Turiddu* and other tenor parts with traveling opera companies. The career of the tenor was not for Mr. Breil any more than that of the lawyer; yet time after time he let himself get stranded and his finances reduced to the vanishing point rather than voluntarily abandon the musical life.

Singing "Gave Him Up"

"How did you give it up finally?" Mr. Breil was asked.

"Didn't," was his reply. "But you're not singing now." "No, luckily for the neighbors, I'm not. Just the same I didn't give up singing; singing gave me up. I had to grub around and take what I could get until I drifted into regular stage work."

"And what did you do on the stage?"

"Do? Lord, what didn't I do! Everything but shift scenes. I've conducted the orchestra in miserable little vaudeville houses; I've acted every conceivable sort of a part, from heavy lead to super; I've been prompter, and I've been manager, too, spending my time out front in the box office, seeing just how much cash the show wasn't taking in. I know the theater inside out from A to Z, and if there ever was a practical dramatist that man sits here at this moment in the same chair with the composer of the new opera at the Metropolitan. I couldn't set dates to my stage life to save my neck. It was just off again, on again, according to how hungry I was and how good the pickings looked. The steadiest thing I ever did was to teach music and things for five years in Pittsburgh." Mr. Breil paused for a reminiscent grin.

"And then? Well, I got out of Pittsburgh like I get out of everything sooner or later and I drifted around some—seen an awful lot of traveling in my day—and finally I landed in New York and settled down to hack-work and cooking up the music for Griffith's big shows. The 'Intolerance' stuff I did wasn't much more than a regular medley of well-known things, but while I'd done a lot of adapting for 'The Birth of a Nation' too, big stretches of that score were my own work entirely.

Wrote Opera at Seventeen

"All the while, of course, I'd been writing 'on my own.' I composed my first song nigh on to twenty-seven years



Joseph Carl Breil, American Composer. His Opera, "The Legend," Is Scheduled for Production at the Metropolitan This Season

ago, and when I wasn't but seventeen I did an opera that was sung in my home town and made me 'cock o' the walk' for quite some time. Then I'd written 'The Climax,' which gave me a bit of reputation, and—oh—a lot of things."

"So opera has always been your more or less conscious goal?"

"Just so. And if I'd tried to arrange a course of training for myself I couldn't have hit on anything half as good as what luck doped out for me. I wouldn't surrender my knowledge of stage technique for any sum you could name, though I gained it only to keep myself from starving; and for that matter I don't know but what the experience of hunger itself, real, gnawing, honest-to-goodness hunger, is an invaluable experience for an artist. It sort of teaches you what's real in life and what isn't. And the more an opera composer knows about everything in life, the better fixed he is for his work, because, you know, music isn't the only thing that matters about an opera by any manner of means. In the beginning there was life; music came afterward, and it's a musician's business to remember that. You know why most operas go flat when they're tried on the public? Because the composer is so stuck on himself that he simply wants to show what he can do with fugue and canon and all that sort of thing. Do you remember?"—and Mr. Breil recalled an opera written some years ago and presented in the West by an American composer of note. "It was a dismal failure, although, or perhaps because, the second act boasted a fugue of a hundred and thirty-odd measures during which the singers had nothing to do but attitudinize."

"Fancy a lot of ladies standing around while the orchestra just ground away! Why, they'd look like a lot of models in a department store window, not like real human beings."

"Action, Action, Action"

"You think human beings are what they ought to resemble?"

"Ex-actly. Otherwise why not use marionettes in the first place? An opera libretto"—here Mr. Breil spoke slowly and emphatically and one understood how it was that he had stuck to his Pittsburgh teaching for five solid years—"an opera libretto should be chuck-full of action. Action, action all the time. The story should be simple and straightforward like a film play, only more so, since the scenario writer can explain himself, whenever he gets involved, by throwing a line or two of print on the screen. If it's a story that can't be taken in by the eye alone, it's no good for opera. Metaphysics don't belong in opera; their place is the textbook. The main thing is to keep the singers in motion of some sort."

Here Mr. Breil was interrupted for a discussion of the now *verboten* "Tristan und Isolde." To many persons the second act of that work seems to mark the high-water mark of opera, even more so than the "Liebestod" which stars the last act, for throughout the considerable length of the love-duet the thread of dramatic interest is unbroken and the dramatically indispensable element of climax is conspicuously present. This example would seem to prove that even the most highly refined subtlety is not incongruent with operatic success, since the interest of "Tristan" is entirely psychological. But no, as Mr. Breil pointed out, extremes meet in the theory of opera as elsewhere, and a complete lack of action is in effect much like a constant flow of action. It is a half-and-half mixture that produces first confusion and then boredom in the mind of the spectator. The exchanging of the death philter for the love philter in the first act of the great Wagnerian music drama is a case in point, since the situation cannot be comprehended without a previous acquaintance with the plot.

The conclusion of the discussion was summarized thus by Mr. Breil: "If composers would just acknowledge that opera is only a glorified form of drama and that the music becomes bad the moment it gets away from the story and wanders in space, they'd be a lot more successful and a lot more popular."

"Then opera, like government, should be of, by and for the people?"

How "The Legend" Came into Being

"Yes, indeed, if it is to have any vitality. And that brings us from the theory of opera to the practice as exemplified in the writing of my 'Legend.' As I have said, I'd always had the opera germ in me, but it took certain inadvertent happenings to bring it to a head. If circumstances hadn't made me resolve to do in opera, if it were any way possible, something like what Griffith has done in the movies, 'The Legend' would never have been written. I decided to go out to California to write it, though I hadn't a cent; I knew the California atmosphere would start my ideas sprouting. So I asked all the writing fellows I knew for scenarios and beat it for California to await the returns. They were all real good in their way, but their way wasn't my way nor anybody else's operatic way, and it looked like I was stranded to stay. Then one day I was walking along a street in Los Angeles and whom should I meet but Jacques Byrne, one of the scenario writers for a movie concern out there. 'What are you doing, Breil?' says he. 'Writing an opera.' 'What about?' 'Well, not about anything yet, but—how'd a little pile of cash look to you?' 'Lead me to it,' says Jacques, and I told him to have a real lofty, tragic,

grand-opera sort of plot ready for me by morning.

"Next day he brought me something which wasn't what I wanted, but instead of giving up Jacques set to and wrote another, and the minute I saw it I knew it was what I'd been looking for. Not a word of suggestion did I give him and I'll say right now that for a good half of the success of my 'Legend' I am indebted to Jacques Byrne. He has written the dialogue in free verse, so that in making the music I wasn't ever hampered by the metrical movement, and yet the words have a kind of rhythmic swing which guided me in writing. Moreover, there isn't one harsh sound in all the book; there never were easier words to sing to than these." And indeed it seemed so as Mr. Breil read a few lines here and there. "It will be easy both to sing and understand these words. You see, Jacques Byrne and I are practical democrats."

An "Opera for the People"

"If I weren't a practical democrat 'The Legend' score wouldn't be standing on my piano now, for then I should never have conceived the idea of writing a piece for the unlearned mass of the people and running it popularly like a burlesque show. I got financial backing, engaged the few singers and instrumentalists needed, hired a hall and put on 'The Legend,' and it was a go. It would have been a go in the other places we were booked for besides that town in California, too, only we'd scarcely begun our ten weeks' tour when that blankety-blank-blank country across the water got a declaration of war out of the President, and our financial backer, thinking everything in the show line would be dished, deserted us. Nothing for me to do but roam, so I packed up 'The Legend' and headed East. Nothing to do but place it, and nowhere to place it but the Metropolitan, and so after my friends had spent something like a year telling me to take the gamble, I went down to see Mr. Guard. He liked the libretto and said he'd bring the thing to the attention of the management; they asked for the music and we had a couple of auditions, and I found I was fixed. Funny," Mr. Breil added ruminatingly, "up to some months ago I had no more thought of landing an opera in the Metropolitan than one of those yelling subway guards has of becoming a Caruso."

"Does the music of 'The Legend' exemplify practical democracy too? It sure does, but that doesn't mean there's nothing in it for a cultured musician to chew on. When aristocratic methods can be made to serve democratic ends, I'll be blamed if I know a reason for not using 'em. There's a fugue right in here!"—Mr. Breil played a bit from the open book on the piano—"but it's only a trifle of about twenty-four measures, not long enough to tire anyone, and I wouldn't have used even so long a one as this if I hadn't needed it to parallel the action and express that in musical terms. You see, the text of this part consists of a development of the bandit father's character and I wanted an elaboration of the father's motif for the music part."

"Oh, yes, I'm real highbrow; I have five motifs that I use and develop quite a bit, one for the father, a love-theme, a theme for the prayer, one for the legend itself and finally one for fate." These and some passages in which they were developed were played by Mr. Breil.

It is hard to criticize them and perhaps rather previous, anyhow; but this at least can be said, that the motifs are such as stick in the hearer's memory, not by means of making a very sharp immediate impression (art which wins a vogue by shocking is often sadly short-lived), but by insinuating themselves gently into the hearer's attention. Besides, so much will depend on the total effect given by the way in which they are worked up that criticism now would be both dangerous and out of place.

A True Yankee

The goodness or badness of the work is a matter which the future and the public will decide. If there is anything in Americanism to distinguish music, Mr. Breil's score should be so distinguished, for he is a thorough Yankee. Certainly his opera will be melodramatic, but there is nothing inherently or unalterably wrong in melodrama; indeed it is a sort of art which has a peculiar attraction for the Yankee temperament, in which a vein of melancholy and sentiment closely underlies the quaint surface humor.

On but one prediction, then, it seems safe to venture. Either Mr. Breil's work will make a great success or it will make a great failure. An obscurity born of mediocrity is a fate it seems unlikely to encounter.

DOROTHY J. TEALL

\$45,000 IN CONCERT FOR "FIGHTING 69TH"

John McCormack's Benefit at Hippodrome Sets Another New Record

John McCormack, who specializes in breaking concert records, set a new standard for benefit performances with the concert given at the Hippodrome on Sunday evening, Sept. 22, when more than \$45,000 was realized for the benefit fund of the 165th Infantry, New York's "Fighting Sixty-ninth."

Mr. McCormack was assisted by Mme. Amelita Galli-Curci, Carolina Lazzari and Rudolph Ganz—a group of artists that drew an audience which filled every seat in the house, including 1000 on the stage. Hundreds were turned away disappointed after every seat had been taken. In the front row stage seats were the seven veterans of the 165th who have been sent back—every one of them wearing decorations for wounds or distinguished service in France—to help in the Liberty Loan drive. They were given an ovation as they took their seats. The Army and Navy were profusely represented throughout the house, while in the left-hand stage box were Major-General J. Franklin Bell, commander of the Department of the East, and members of his staff. The right-hand box was occupied by Admiral Nathaniel Usher, commandant of the Brooklyn Navy Yard, Admiral Gleaves and their staff members. Three of the boxes were sold for \$2,000 each and one for \$1,000, while sums ranging through the hundreds were paid in many cases for single seats. Nearly 7000 persons were present.

Mme. Galli-Curci opened her program with a number of songs by Sinding, Fourdrain, Massenet and Delibes, and was heard later with Mr. McCormack in the duet from the first act of "Bohème," which had to be repeated, concluding her offerings with the famous "Shadow Song" from "Dinorah." Additional numbers had to be curtailed to allow the singer to catch the train for Buffalo.

Miss Lazzari was a newcomer to many of Sunday night's Hippodrome audience, but she was given an ovation after her exquisite singing of the "Amour, Viens Aider" from "Samson et Dalila," an ovation that scarcely exceeded the applause accorded her lovely singing of Rudolph Ganz's song, "A Grave in France," with the composer at the piano. Kramer's "The Last Hour" and songs by Buzzi-Peccia and Walter Densmore were also given by Miss Lazzari. Mr. Ganz opened his offerings with a Chopin group, followed by the Liszt "Love Dream" and the Paganini-Liszt "Campanella," which evoked insistent demands for additional numbers.

Mr. McCormack, following his usual custom, began the program with the "Star-Spangled Banner," later giving songs by Lambert, Schneider, Allitsen and Coleridge-Taylor. Two new war songs, "Dear Old Pal of Mine," by Lieutenant Gitz-Rice, and "When Pershing's

Study and Outdoor Sports Contend for Supremacy on Lazzari's Vacation Program



At Stony Creek, Conn., with Carolina Lazzari, the Successful Contralto of the Chicago Opera Association. On the Left (Above), Miss Lazzari in Her Garden. On the Right, with Her Acting Teacher, Enrica Clay Dillon. Below, the Contralto Is Seen Ready for Her "Dip" in the Sound at Stony Creek



THERE was a sensible division of work and play in the summer of Carolina Lazzari this year. For while spending her summer with her parents at her home at Stony Creek she found time to work continually at her season's repertoire, preparing the new rôles

which she will do with the Campanini forces, and also to enjoy the sports on the Sound. Living near her during August was her voice teacher, William S. Brady, and with him she worked daily. Also her acting teacher, Enrica Clay Dillon, was at Stony Creek, under

whose direction the histrionic side of her rôles has been prepared.

Miss Lazzari is to sing *Dalila* during the opening week of the Chicago Opera and later a number of other significant parts, following the extraordinary success which she achieved last year, her first with the company in "Dinorah," "Le Sauteriot" and "Isabeau." On Sunday evening, Sept. 22, she scored at the New York Hippodrome in the big benefit concert for the old Sixty-ninth Regiment, in company with John McCormack, Mme. Galli-Curci and Rudolph Ganz.

ELMAN AND NAMARA APPLAUDED BY 6000

Violinist and Soprano Give Enjoyable Program at Hippodrome in New York

Fully 6000 persons gathered at the Hippodrome in New York on Sunday afternoon when Mme. Marguerite Namara, soprano of the Chicago Opera Association, and Mischa Elman, the violinist, appeared. It was one of those enjoyable concerts at which criticism could take only the form of praise without reservation, and the fine artistry that attended it communicated its spirit completely to the audience, which showed the deepest sort of appreciation and interest.

Mme. Namara's voice has the ringing clarity and warmth for which the vast auditorium held no terrors. She sang the Gavotte from Massenet's "Manon," Kurt Schindler's "La Colomba," Buzzi-Peccia's "Little Birdies," Florence Geer's "I Am the Wind" and several extra numbers, all done with exquisite taste.

Mr. Elman's matured art made a profound effect in the Vivaldi-Nachez Concerto in G Minor and the Saint-Saëns Concerto in B Minor. It was playing of the first order and the audience registered its approval in no uncertain manner. His shorter numbers included his own transcription of "Deep River," his own arrangement of the Albeniz Tango, Chopin's Nocturne and the Wieniawski "Souvenir de Moscou."

The accompaniments were excellently played by Josef Bonime for Mr. Elman and Emil J. Polak for Mme. Namara.

Telegram Tells of Godowsky Master Class Success in Portland

The following telegram was received on Monday by Catharine A. Bamman

from Laurence A. Lambert, general manager of the Ellison-White Musical Bureau, Portland, Ore.:

"Series three Godowsky master classes closed Portland yesterday, musical history written Pacific Coast this summer. Master classes, Los Angeles, San Francisco, Portland, entirely successful. Enormous enthusiasm, double attendance already assured for next year. Seattle clamoring for next year's class. Portland artistic and financial success fully justifies our efforts. Received many congratulations for introducing master class in Northwest."

Peterborough Song Leader's Entire Family Is Doing War Work

PETERBOROUGH, N. H., Sept. 10.—Arthur Nevin, leader of Peterborough's Community Chorus, who has been in charge of the music at Camp Grant for the past year, made a remarkable record as organizer during a recent visit of the Governor of Illinois to the camp. Two hundred and fifty band musicians and a monster chorus of 38,000 men under Mr. Nevin's direction greeted the Governor with a splendid rendition of "Onward, Christian Soldiers." Mr. Nevin's entire family is engaged in war work, his wife being chief bacteriologist of the American Red Cross in France, while his younger son is driving an ambulance in Italy, and the elder has just received the Croix de Guerre for "distinguished bravery in action."

TO LET ON LEASE—Beautiful studio floor with private bath in exceptional residential neighborhood near Subway and L, one block from Central Park. References required. Address: P. O. Box 227, Madison Square Station.

FOR SALE—Forty unused copies of choruses of Mendelssohn's Elijah. Fifteen dollars and express. Address Box "B. E." care Musical America, 501 Fifth Ave., New York.

STUDIO ACCOMPANIST WANTED BY WELL-KNOWN NEW YORK VOCAL TEACHER. VOICE LESSONS AND PART PAYMENT IN RETURN FOR SERVICES. INQUIRIES TO BOX "K. C." MUSICAL AMERICA, 501 5TH AVE.

Splendid Opportunity for a Vocalist

A singer is sometimes in a quandary when he is selecting new numbers for his programs. There are many weary hours spent looking over new publications of various character, and it is difficult to pick a prize song. A number may fit the program but may not fit the voice. We take this means of offering vocalists of ability the opportunity to avail themselves of our experience in selecting ballads of note, which are found tried and true. There is no program, patriotic or otherwise, on which the new ballad

"ROSES OF PICARDY" by Haydn Wood for either high, low or medium voice will not be a big success.

The setting of this phenomenally popular English ballad is laid on the plains of Picardy, once famous in story, song and romance, but now the center of the terrific battle between Barbarism or so-called Kultur and the Forces representing those who would make the world "A DECENT PLACE TO LIVE IN."

If interested, write to

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Liberty Chorus of 2500 Gives Concert at Maine Fair

PORTLAND, ME., Sept. 14.—George Thornton Edwards, director-general of the State Liberty Chorus, led that organization on Sept. 11 in a concert on the Fair Grounds at Waterville. The chorus comprised 2500 singers, sent from the different cities of the State, and it was accompanied by Chandler's Band from Portland. The soloists were Claire Grondon and Grace Hamlin. Miss Grondon sang the "Marseillaise," and Miss Hamlin, who has been singing every day throughout the fair, sang "Mother Marchree" and an encore.

Miss Morrissey Resumes Church Duties

Marie Morrissey has just begun her fourth year as contralto soloist at the Fifth Avenue Presbyterian Church, New York City.

Music Teachers

Would you like to increase your income twenty to twenty-five dollars a week without interfering with your teaching? Write for information.

The Squire-Cooley Company
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Dear MUSICAL AMERICA:

Surely no people are more vitally interested in the problem as to when the great war will end than the musicians, the music teachers, the managers of artists and musical attractions. And so it was natural, when recently the Austrian Chancellor put forward a tentative proposal for a conference looking to peace that a feeling of hopefulness pervaded musical circles that possibly something tangible might result. That feeling, however, was immediately dissipated when it became clear that the proposal was simply put out as a feeler by Germany.

Curiously enough, in all the publicity given to the matter, no one, so far as I have seen, appears to have realized that the proposition of the Austrian Chancellor, instigated no doubt, as I said, by Germany, was made with the full knowledge that it would be rejected. Why, then, did he make it? Simply for home consumption, in order that Germany might be able to say to her own people, and even to the Austrians:

"You see, we have held out a hand. We have offered to make peace on something like reasonable terms, but our offer has been turned down. They propose to exterminate us, if they can. Hence it is up to you people to stand by us to the last moment, if you want to prevent the absolute destruction of your country and everything that you hold dear."

Now just at the moment when these things were happening, the New York Times, which as you know has a large circulation and great influence, published an editorial in which it took the ground that the Austrian proposal should be received at least with courtesy and considered on the merits. As we know, so far as President Wilson was concerned, and indeed so far as England and France were concerned, the proposal was quickly met with the assertion that the position of the United States, indeed of the Allies, had already been absolutely defined.

The Times editorial provoked a storm of indignation all over the country. It was perhaps the only publication of its kind, for the rest of the press was a unit in supporting President Wilson in his prompt refusal to even consider the Austrian proposal.

I refer to the matter for the reason that if you remember, some little time ago, in drawing attention to the fact that the Times in its report of former Ambassador Gerard's speech at a dinner at the Biltmore, quoted him to the effect that it was no longer necessary or advisable for us to send our young people to Berlin for a musical education, but eliminated that part of his address in which he distinctly stated that your Editor in his exposure as far back as the spring of 1913 of conditions in Berlin and the temptations to which our young people studying music there were exposed, was right.

At the time I said that the Times did not enjoy the influence it should, by reason of its circulation, because its editorial conduct seemed to be out of sympathy with the mass of the people, that it appeared to lack that elemental sense of justice to which the public mind is keenly sensitive.

This new exhibition of editorial misjudgment on the part of the Times with regard to Austria's tentative proposal for peace is right in line with what I said at the time about the treatment of former Ambassador Gerard's address.

Some have gone so far as to accuse the Times of being pro-German. Some

even have hinted it has been bought by German gold. Why they always say "gold," I do not know. There is so little of it loose at this time. Of course, the whole idea is simply preposterous, even ridiculous, for the simple reason that the Times is a very independent paper and is probably making more money than any other daily in the country.

But the attitude of the Times is important for the reason that with all the hullabaloo that has been raised with regard to its editorial position at this time it undoubtedly does express the sentiments of what we call the "respectables," whom the French call the "bourgeoisie." That is, the people who are not exactly pacifists, but who are certainly not idealists, who are not at all anxious to die, or sacrifice even their material affairs for an ideal. They belong to the large class who would like to go on doing business as usual. They also belong to the class who by conviction regard all war as more or less insane, and if they could, without making undue sacrifices, stop it to-morrow, they would. Nevertheless they are in a great minority and do not express the true spirit of the American people which unquestionably is for a fight to the finish.

That the Times, while it is above suspicion with regard to having been in any way "reached" by hostile influences, was in former times strongly pro-German is shown by the fact that in the reception room leading to the principal editorial offices, even after the war started, hung a life-size oil painting of Emperor William. At that time, however, we were still neutral.

And you may recall that at the time the indignation meetings were being held in Berlin to condemn the revelations made by your Editor with regard to conditions there, it was not the Associated Press that sent out the reports. It was the Berlin bureau of the New York Times which printed columns in defense of the "City of the Kaiser" to show how nice and clean that city was, and that people could send their daughters there with absolute security. Well, we know better to-day. We know what the attitude of the Germans is, not only to the poor women who came under their claw in Belgium and France, but even to their own women.

* * *

Last summer the distinguished French musician, George Barrère, who has with his "Ensemble" given music lovers so much pleasure, wrote to me about a criticism which appeared in your paper with regard to Pierre Monteux, the French conductor, who at the time was conducting the Civic Orchestra concerts at the St. Nicholas Rink. Barrère felt that Monsieur Monteux had not been given credit for the work he was accomplishing and defended him ardently. Shortly after, you know, Monteux was chosen—in fact he had already been chosen—for the French repertoire at the Metropolitan, where he has emphatically made good and won thousands of friends among our music lovers.

But Barrère's championship of his French friend, which was wholly altruistic, by the bye, did not cease, and one of the results of his continuous efforts is that Monteux has been selected as conductor for some of the concerts at the opening of the season of the Boston Symphony Orchestra. It is said that the permanent conductor will be Camille Chevillard, who is to come from Paris.

The story goes that Monteux had the opportunity to be the permanent conductor for the Boston Symphony at about three times the salary he is receiving at the Metropolitan. Otto H. Kahn, the chairman of the board of directors, was willing, though regretfully, to let him go, for in such matters Kahn is *grand seigneur*, as Gatti declared him to be long ago. But Gatti raised a howl, they say, about the thing. "For," said he, very properly, "here I am without the opportunity of giving any German opera, and if I am to be left without a competent conductor for French opera, where will my season be?" Then it was that Monteux stepped in and with characteristic French enthusiasm and generosity, stated that he would relinquish the opportunity of making much more money during the season and would remain loyal to his impresario, Gatti.

* * *

Those who have taken the position that now that we are at war music, the arts, must for the time being be relegated to an inferior position, and who are convinced that this is no time to enter upon an active propaganda for the establishment of a Minister of Fine Arts as a member of the Cabinet, should know that George Washington left in his will \$30,000, a great deal of money in those days, to be devoted to a national institution of fine arts. However, nothing has ever been done in that direction. In fact, as we know, whenever any effort has been

made to arouse our legislators to the importance of recognizing music and the arts, as they are recognized in all foreign countries, the proposition has been turned down with more or less contemptuous indifference and the assertion made that there are other far more important questions to occupy the minds of those who are engaged in framing the laws of the country.

Recently, however, thanks to the energetic work of the Alliance and the propaganda that it has made, and to the growing conviction of what music means in these war times, a different attitude is beginning to be manifested, even where it was least expected, among our legislators and politicians. It is manifesting itself also among the educators, for we saw last season the United States Commissioner of Education declaring at a banquet in New York that he had for some time been considering a plan for the improvement and expansion of music in the public school system. And we see, furthermore, on the part of the powers that be in Washington a more gracious attitude toward music, and also to the musical industries, which are practically back of the music of the country, to at least reconsider the first decision, which was clearly and emphatically to place them in the class of non-essentials and as being, indeed, among the first things that could be dispensed with, if we were to energetically prosecute the war.

It is also interesting, in this connection, to see a great and powerful paper like the New York Times in a recent issue devoting a special article to the subject and thereby showing that it considers the whole question of the recognition of music and the arts, the question of the establishment of a Minister of Fine Arts, the question of establishing standards of teaching, to have now entered into the arena of those matters which not only deserve discussion, but call for action.

In the article in the Times, in describing the effort made by those who came to support what has been known as the Bruckner bill in Washington, it refers at length to the statements of Milton Aborn, who has thirty-five years' experience of popular opera, with regard to the need of something like standards, owing to the frauds practised upon students, especially by the so-called vocal teachers.

And the Times also called attention to the fact that before the war there were thousands of American students studying in Europe, and that even supposing there were only some six thousand, which were the figures given, it would mean that six millions of money (presuming that the average expense of living and tuition was only a thousand a year, and in the great majority of cases it was more) had to come from this country, from parents and friends, to support an army of our young people, a very small minority of whom ever made good, while a very large number, especially of the young women, were exposed to a fate that was often worse than death.

Now you may recall that this is the very proposition which your Editor took up from the public platform six years ago, when efforts were made to howl him down as a sensationalist.

I call your attention to the matter for the reason that when a paper with the commanding position and influence of the New York Times takes the matter up it means that there is strong prospect that the fetish of the absolute necessity of having to go to Europe, and particularly to Germany, if you wanted to get a musical education, is in a fair way to be displaced by a more sane, just attitude to the musicians and teachers in this country, many of whom are quite as competent as any you will find abroad. And furthermore, it is beginning to dawn upon the American people, with the horrible experiences that have been made in this war, that the safest place for a young woman, and also, by the bye, for a young man, if he wants to study music, is in his own country, and not three to four thousand miles away, exposed to temptations which are all too alluring and which in the great majority of cases result in disaster.

As bearing upon the question of the attitude of the present-day Germans, particularly with reference to the question as to whether or not they have a conscience when it comes to working out their schemes, let me refer to the contention that I made long ago to the effect that the large sums which were being raised by patriotic Germans, by many of the leading German musicians in this country at concerts, recitals, never went to Germany, to the sick and wounded, as was reported. As a matter of fact, Bernstorff, then, you know, the German Ambassador here, used the millions for propaganda, and also through some of his subordinates and assistants for even more nefarious work, in the way of blowing up munition plants, factories where

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 140



John Alden Carpenter, One of America's Serious Composers Who Has Heard the Voice of the People, as Demonstrated by His Interest in Community Music

food and other products were being produced to help the nations that are now our Allies. There was a big outcry at the time, and, as I believe I told you, many were the letters of protest that I received.

The statements as to the shameful misuse of the funds raised are made on the authority of Deputy Attorney General Alfred L. Becker, who says that of all the millions raised for the German Red Cross Fund and the German Bazaar and the Iron Cross Fund, scarcely any of it ever got across the water.

But there was even a lower depth of baseness reached by the German propagandists in this country, for recent exposures show that they were dishonest even to their own sympathizers, who contributed tens of thousands of dollars for milk powder to be sent to "starving German babies." Concerts were held all over the country for this fund. Considerable money was raised in New York for it. And now comes the Deputy Attorney General and produces the evidence to show that of all the thousands raised to help the poor babies in Germany only \$100 worth of the powdered milk was sent over, the rest of the fund going to Dr. Von Mach, who used it to scatter pro-German propaganda among college professors and teachers throughout the country.

Now it should appeal to the Germans in this country, who must ultimately see that the Germany, the Fatherland they knew and loved no longer exists—has not, indeed, existed since 1870, when the policy of Germany was changed so that the time has come for them to realize that they can only come to one conclusion, namely, that they can have no sympathy with the policies of the Germany of to-day and with the men who carry out these policies, whether they are in high places or in humble ones.

The German professor in a college, who has contributed his modest gift to a fund which he thought would help the sick and wounded and the babies on the other side, in the country where he was born, how can he avoid the conviction that the men who hold the destinies of the country where he was born, and which he left, are absolutely unworthy, and that they represent about everything which is contrary to his own convictions and the work he is engaged in furthering through his own life and efforts.

How can the German singer, player, musician, music teacher, who has also done his bit, as it were, to aid the funds that were being raised by the German propagandists in this country—how can they for a moment shut their eyes to the foul uses to which the money they helped raise was put?

And if the Germans in this country who have enjoyed the protection of our government, laws, and have profited by the opportunities they have had, still hesitate, I would ask them to read the official documents that have just been issued through the Committee on Public Information, not only proving that Lenine and Trotzky, the Bolshevik leaders, were paid German agents and were paid millions to betray Russia, but that

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

before the war was two months old, and more than two years before the United States was drawn into it, Germany was already planning to mobilize destructive agents to cause fires, strikes and outrages in this country, and to effect this employed anarchists and escaped criminals, even.

These documents are conclusive and should remove the last possible reason for sympathizing with Germany on the score that she was "attacked." They prove beyond all question not only that Germany, as we now know, indeed had planned for this war for years, but that part of her scheme of aggression was a deliberate and direct attack upon this country, the home of millions of Germans and their descendants, and that she was using German conductors and German musicians to aid her desperate game.

Should it not go far to help them cease to be German-Americans and become just as they should be, good, simple, honest Americans, having cut loose not from the Fatherland that they knew, but from the foul thing that Germany represents today?

Did you notice that in the great drive by the American troops, aided by the French, which wiped out what is called the St. Mihiel Salient, when the boys went over the top for the attack they sang with great gusto, "Where do we go from here, boys?"

This has prompted some to refer in print to the banality and triviality of war-inspired music in this country.

Readily will I admit that we have not yet produced any really great musical masterpieces, in a sense. But at the same time let me point out that in the songs that our boys over there sing there is a joyous, unquenchable spirit of young, triumphant democracy, that is, if you look at it from the right point of view.

Perhaps later on recognition will be given to two songs which have undoubtedly exercised a great influence, arousing patriotism, giving us the right idea as to what we are fighting for. The one is George M. Cohan's much-abused "Over There" and the other is a song of superior merit, and which I have heard sung by great artists, notably once by Fremstad with a chorus, and that is "The Long, Long Trail." Written, it is true, before the war, and with no immediate purpose of applying it to the war on the part of the writer and composer, it has a most powerful appeal, and that, after all, in my judgment, is one of the great purposes of music, anyhow.

On this subject some very interesting articles are being contributed by a writer signing himself, or herself, J. N. R., in the Rochester Post-Express, who in a recent article asks the question, What will be the effect of this war on music?

"The glamor and the passion of battle," says he, "have been the musician's theme since the trumpets rang out for the hosts of Troy and the buccina blared forth the Roman challenge to Caradoc. Curiously enough, few such battle pieces are examples of the highest art. When, however, the composer rises superior to 'jingoism' and contemplates war as Shakespeare contemplates it in 'Othello,' then we get a masterpiece in the measure of the 'Eroica' symphony. Beethoven canceled the dedication of the work to Napoleon when the First Consul became the Emperor. Nevertheless, the Corsican is its inspiration. It stands for the hero's struggle against great obstacles. It mourns his loss. It celebrates his apotheosis.

"It is impossible to believe," continues the writer, "that the man who wrote this music, which someone has said is like watching the fire before Ilium through the eyes of Homer, could, were he alive, find inspiration for another work in the deeds of a Von Hindenburg or a Ludendorff."

And this brings me to refer to something that I wrote you the other day, when I said that while the literary life of the world, and particularly in this country, seemed to have been inspired to a wonderful activity, the composers seem to have become atrophied. And I gave as one of the possible reasons that the horrors and crimes committed had affected them to silence.

So Cleofonte Campanini, General Director of the Chicago Opera Association, has engaged Maestro Giorgio Polacco, formerly of the Metropolitan. You remember that Polacco was for some seasons with the distinguished Arturo Toscanini, and after Toscanini left, succeeded to his baton, particularly in charge of the Italian operas.

By the engagement of Polacco, Campanini unquestionably greatly strengthens his company.

Toscanini and Polacco represent two distinct types of conductors, and to those who hold, as they should, Toscanini in the highest esteem, as being almost without an equal, and certainly not having any superior, it may appear strange that a good many of the singers prefer Polacco. Now what is the reason?

Toscanini represents the virile conductor, conscious of his masterly knowledge, ability, firmly convinced that an autocratic attitude brings the best artistic results, and that furthermore this can only be accomplished by an iron discipline. As we know, there was a life, a vigor, and indeed, also a charm, to all the performances that were given at the Metropolitan under Toscanini, which were wonderful. That his orchestra worshiped him is unquestioned. That the artists followed him with loyalty, some of them with the greatest affection and respect, is also unquestioned. But they did not always agree with him, and in many cases their own ideas, their own conceptions, their own methods, were ruthlessly thrust aside and they had to follow the beat and inspiration of the Maestro.

Now, with Polacco the case is different. It must be admitted that he grew in power and dignity while he was at the Metropolitan, so that it could be said, as he himself would gladly admit, that he was stronger when he left than when he came. And I know Polacco well enough to say that there is no musician, no conductor, certainly, who holds Toscanini in higher esteem, or would more readily confess that he had gained much in knowledge, breadth and power from him. But at the same time, with all that, Polacco represents an entirely different type, principally in this, that he would give the singer more scope, would work rather with him than over him, or her; would consider the singer's point of view, the singer's method, the singer's conception of a rôle, and would endeavor, in so far as it was possible, to conform to that, especially in the case of artists of world renown.

The natural result was, and will be, that singers of distinction who have through years of work and effort and study produced certain artistic concepts of the rôles they played, will tell you, though it will probably be *sub rosa*, that they think they can individually produce better results with Polacco than they could with Toscanini, to whose iron will they had to submit not only their concepts but their individuality.

It is a nice question. Anyway, Polacco has won a distinguished position and his addition to the Campanini forces is a distinct gain.

If you want to know what the musical situation was not so many years ago in this country, you can get an idea of it from a recent happening in a small town in Indiana, where it seems the First Methodist Episcopal and the Centenary Methodist Episcopal churches have consolidated after a separation of 52 years. One of the causes of the consolidation was, as the announcement states, that it would best serve the interests of the respective congregations and at the same time conserve fuel and light, in accordance with the Government requests.

Now what do you suppose was the reason of the separation? Why, an innocent church organ, which caused the congregation in 1866 to break up into two violently antagonized sections, when several hundred of the First Methodist Episcopal people voiced disapproval of the installation of instrumental music and positively refused to associate, even socially, with those who countenanced the outrage. So they seceded to their own

church and have worshiped there ever since. But now they've come together again.

The spirit of these Indiana people is precisely that of the old Puritans, who, if you read history, you will find positively hated music. It was a long time before they had any singing in their churches whatever, and then they only had seven tunes and sang by ear. And if you will consult the historic records you will find that the proposal to introduce singing by note caused over a hundred worthy ministers to sign a declaration that such a proceeding would, to quote the original document, "drive old men to profanity." As to what it would do to the young men of the congregation the story telleth not.

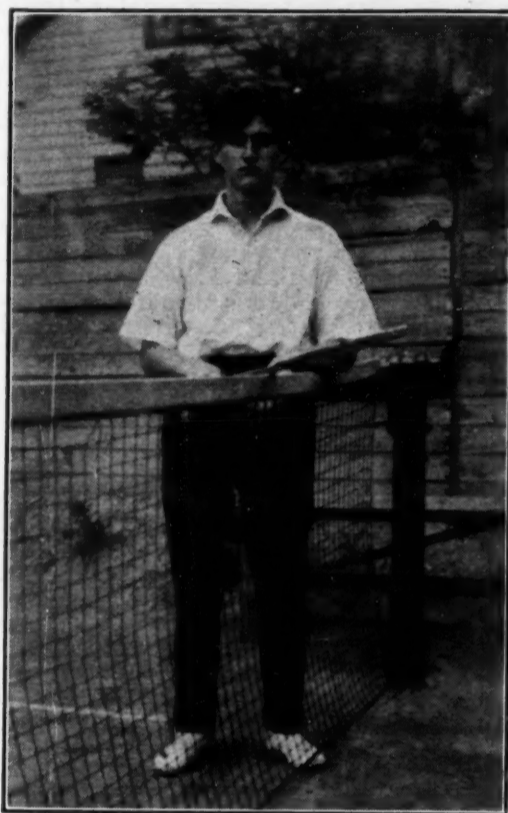
And do you know, furthermore, that it is not so very many years ago that they held a prayer meeting at the principal church in Boston, invoking guidance to settle the momentous question as to whether, in the singing of the psalms, the whole congregation should join or only the elect, those who had found

grace, while the rest of the congregation were to remain muzzled and be permitted only to join in the final "Amen?"

Now, this seems very curious and out of date in our time of supposed civilization and culture, yet this same antagonism to music in every shape, way and form has shown itself even recently in the discussions regarding the tax to be placed on the musical industries, and particularly on musical performances. You will find this antagonism to music as not having any place in a reasonable and rational system of education grounded deeply in the minds of many of our old-time educators not only in the way-back places but in prominent Eastern universities. They just have no use for it.

This spirit exists to-day in parts of Connecticut, Massachusetts, and parts of the Middle West originally colonized from Connecticut. And it is rampant to-day largely in New Hampshire and Vermont. There are thousands of people in those two benighted states who would stop the birds singing, if they could, says Your MEPHISTO.

MARVIN MAAZEL BACK IN NEW YORK AFTER CALIFORNIA SUMMER



Marvin Maazel, Gifted Young Pianist, on the Tennis Courts at Los Angeles

With his master, Godowsky, Marvin Maazel spent his summer in Los Angeles, returning to New York last week. The gifted young pianist, who was introduced to New York's musical public last season, will be heard in concert this season under the direction of the Metropolitan Musical Bureau. That Mr. Maazel's entire summer was not all piano study is indicated by the accompanying picture, in which the pianist is seen ready for tennis.

Lina Conklin Sings for Marines at Paris Island

PARIS ISLAND, S. C., Sept. 13.—Two large audiences greeted Lina Conklin when she sang for the Marines last evening.

The first concert was given at Manoeuver Grounds, where she sang for about 2000 men. The second was given at the "Y" building in the Main Training Station, the building being packed with hearers. Miss Conklin was in fine voice and held her audience through a very beautiful and well-chosen program. Her last number, "The Americans Come," by Fay Foster, was especially well sung. The marines also joined in with her in several of her songs and, as a tribute to her, gave the "Marine Yell" at the close of the concert. Mrs. William Locke of Charleston, S. C., was an excellent accompanist.

HEAR SOLDIERS IN CONCERT

Sergeants of Canadian Regiment Entertain in Camp at Kingston

KINGSTON, ONT., Sept. 20.—The concert given by sergeants of the First Depot Battalion, Eastern Ontario Regiment, Camp Barriefield, Kingston, Ont., on Thursday night, Sept. 19, was an unqualified success from all angles. A large number of officers attended, and Sergeant-Major Platt made a strong speech in behalf of regimental talent rather than imported artists. Major R. P. Watt replied for the officers, expressing surprise that such ability existed in the camp, hoping that further concerts would be given through the winter and requesting that the officers be again invited to enjoy the music.

It was announced that owing to the bad condition of the roads, the many calls upon the motor lorries for transport and the difficulties of rehearsals during the preparation for striking the camp, the dramatic part of the program would be reserved for the first concert of the winter season in Belleville, immediately after the transfer of the camp.

The Quartet Party, composed of Sergeant-Major Platt, Private McCaulley, Sergeant-Major Woolner and Sergeant Walker, gave a very creditable presentation of the program. Private W. Perceval-Monger played all the accompaniments and directed the quartet, in addition to managing the stage.

Those taking part in the solos, quartets and monologues presented were Privates Pipe, Lamb and G. McCaulley, Sergeant-Major Platt, Sergeant Fairfirth, the Quartet Party, Sergeant Wakefield, Sergeant Walker and Sergeant-Major Hancock.

Mischa Levitzki Among Foremost of Younger Interpretative Artists

MISCHA LEVITZKI to-day stands among the foremost of that group of youthful musicians which have compelled admiration in America in the last few seasons. Although not American born, the pianist came here at a very early age, was educated here, and is, in fact, a product of American life.

Mischa Levitzki was born in Kremenchug, Russia, on May 25, 1898. He was brought here when only a child, and was educated in the public schools of New York. Through the efforts of Rose Lubarsky, who was also the musical godmother of Max Rosen, he obtained sufficient funds to enable him to study. His musical studies in New York were first pursued with Sigismund Stojowski, at the Institute of Musical Art in New York, and with him the young student

stayed from 1907 to 1911. He then was sent to Berlin, where he furthered his work under Dohnanyi at the Royal High School for Music, where he remained until 1913. While studying in Berlin he was awarded the second Mendelssohn prize; the following year he won the first prize, but it was withdrawn owing to the fact that he was an "enemy" of the country.

The young pianist made his debut in Berlin on March 3, 1914, touring Belgium, Germany, Austria-Hungary and Norway during the next two years. After this he returned to America, where he gave his first public performance in New York Oct. 17, 1916, when the critics pronounced for him great possibilities. Since then he has made several concert tours throughout the United States, showing himself one of the most promising of the youths of genius.

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REPORTS FINE ARTS FLOURISHING IN "RED RUSSIA"

Serge Prokofieff, Much-Discussed Ultra-Modern Russian Composer, Now in New York, Tells of Conditions Under Bolsheviks—Latter Paying Big Salaries to Noted Artists, Bringing Out New Musical and Dramatic Works in Sumptuous Style, and Regard Artists with Favor

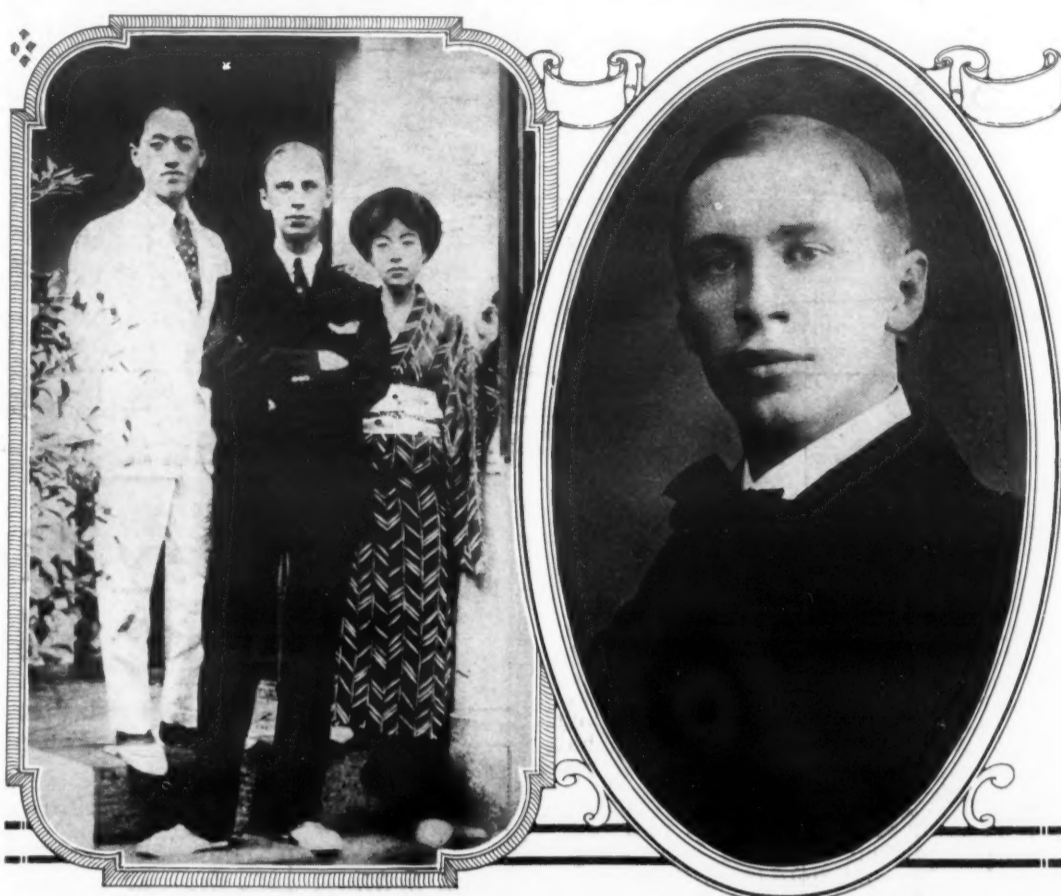
By FREDERICK H. MARTENS

OUT of the topsyturvydom of the Bolshevik Russia, from Petrograd by way of Siberia, Japan and San Francisco, there has just arrived in New York one of the leading figures in ultra-modern Russian composition, Serge Prokofieff. A pupil of Glière, Rimsky-Korsakoff and Liadoff in composition, he has already blazed new musical creative trails on his own account, and in his own land is hailed as the peer of Stravinsky, Rachmaninoff, Medtner and others of the little group which represents the last word in Russian music.

He is not known only in Russia. Montagu-Nathan, who, in 1913, accorded him only brief mention in his "History of Russian Music," devoted an extended, enthusiastic article to him in the London *Musical Times* the year following, speaking of him as "young Prokofieff, who has tweaked the ear of the pedagogue and warmed the cockles of the progressive musician's heart." And Montagu-Nathan found amusement in the thought that this "Rubinstein prize winner (Petrograd Conservatory), triumphant virtuoso, composer and performer of fine piano concertos and ambitious sonatas, this symphonist, the trump card of Siloti, Diaghileff's latest find [Prokofieff had just completed a new ballet for the 1915 Russian season in Paris and London; a season which was one of the earlier victims of the war], whose 'Scythian Suite' drove Glazounoff from the hall in which it was being performed, this 'futurist,' 'barbarian,' *enfant terrible* [echo seems to answer "Ornstein"!]" was introduced to a London promenade audience as the composer—of an inoffensive *Scherzo* for four bassoons!

If Serge Prokofieff be an *enfant terrible*, he is at least a most engaging one. Of the blond Slav—not Turko-Slav—type, tall, slender, distinguished, with honest grey eyes and a forceful, spontaneous manner, there is something prepossessingly direct and genuine about this composer in his twenties. When the writer made his acquaintance at the home of Adolf Bolm—who knew everyone worth knowing in the pre-revolutionary Petrograd world of art and music, and to whom temporary exiles from what might now be called "Unholy Russia" naturally gravitate when they reach New York—he found no difficulty in inducing Mr. Prokofieff to talk of present-day musical conditions in his native land.

"I reached San Francisco a few weeks



Serge Prokofieff, Russian Composer, with His Friend, the Japanese Author, M. Ohtaguro, Who Has Written a Book on the Russian Ballet, and Mme. Ohtaguro. Right: Mr. Prokofieff

ago on my way from Japan where, though it was out of the season, I had been giving a series of piano recitals in Tokio and Yokohama. Yes, there is a real, genuine interest in occidental music in Japan, and I had large and appreciative audiences at my recitals. I was even asked to undertake, with excellent guarantees, a concert-tour of the eastern coast of Asia." Mr. Prokofieff laughed and added: "Do not let the phrase call up a vision of a piano and pianist wandering per camel-back among barbarian tribes to give them 'cacophony without a lucid interval,' as some of my earlier compositions have been called. Not at all; the concerts were to be given in Shanghai, Hong-Kong, Manila—places in which there are large English and American colonies—in Batavia and Surabaya. These Javanese cities are especially music-loving, and I know of two Russian artists who gave a splendidly successful series of sixty recitals in Java during the season preceding my arrival in Japan.

Eager to Know Our Music

"I did not see my way clear to undertake the proposed Asiatic concert-tour," continued Mr. Prokofieff. "I am a natural-born traveller, and though I enjoyed immensely my two months in Japan, and met a number of interesting people, I wanted to see the United States, listen with an open ear and mind to American music, and meet American musicians. You see, we know American literature—Poe, Mark Twain, Holmes, Bret Harte, et al.—they have all been translated—better than we do American music in Petrograd. So I have absolutely new impressions and experiences to which I may look forward. Fortunately I have a very good friend in this country, Kurt Schindler, whose acquaintance I made in Petrograd in 1914, and who will no doubt make it easy for me to learn as much of American music as I can during my stay here.

"Will I remain long in this country? Not more than a few months; but long enough, if possible, to introduce some of my own compositions—symphonic and for the piano—to American audiences. I have to write when the spirit moves. In Kislovotsk ('Sour Water'), in the Caucasus, a famous health-resort where Safonoff was conducting an orchestra at the time of his death from an attack of asthma, it was practically impossible to get music-paper, but I could still jot down themes too precious to lose in my pocket note-book" (he showed it to me), "and I did the same on the steamer. A theme is an elusive thing—it comes, it goes, and sometimes it never returns. Some of my critics might say, no doubt" (his eyes twinkled), "that the more themes of mine which never returned the better!"

Musical Criticism in Russia

"Music criticism—serious, valid critical study and analysis of new compositions—is really on a high level in Russia. Our critics in Petrograd and Moscow are scholars, *savants*, men of distinguished literary and scientific attainment who have specialized in music, such as V. G. Karatygin, professor of history at the *ci-devant* Imperial Academy of Music in Petrograd, Igor Gleboff, Victor Belaieff. They lay stress on the musical, not the personal equation, in their critiques. And even now we have some splendid music magazines—the *Petrograd Melos* and *Musica*, though they, as well as such music as is still published, are printed on paper of very poor quality, all that is available, and appear at irregular intervals. In fact, only songs and piano pieces are published now by Jurgenson and 'The Russian Musical Edition,' though they are accepting symphonic works for publication 'after the war.'

"Russia is a land of paradoxes. While the state of affairs in general grows darker and darker, and the whole social and economic equilibrium of the country has been overturned, one might think that the present government, which I am convinced cannot endure, and which is part and parcel of the existing chaos, would be the last to give time and money to the arts. And there we have one of the paradoxes in question. It is the Bolshevik government, under which a clean collar has become a symbol of imperialism and the hall-mark of a *bourgeois*, and under which I found it necessary to wear a red shirt in Petrograd to show that my heart was not black—from its point of view—that is providing liberally for Russian art and artists.

"The Bolshevik government keeps all the ex-Imperial theaters running in Petrograd and Moscow, and pays the artists and musicians well. The former 'Court Orchestra' plays on Sundays in what used to be the Imperial Chapel as before, under the name of the 'State Orchestra,' Kousswitsky directing; though the Imperial Intendant, General-Court Stachelberg, has disappeared. While I was in Petrograd last year dur-

Contemporary German Music Still Barred—Rachmaninoff's Estate Burned and Plundered by Those in Power—Music Paper as Valuable as Paper Currency—Mr. Prokofieff's Standing, Works and Plans

ing the season, there were sometimes as many as three important concerts given in the same hall the same day, and I had to wait a month for a hall in which to give a piano recital.

"Yes, these same Bolsheviks who seem to regard cleanliness and the little deficiencies of life as the sinister stigmata of reaction, are paying distinguished artists big salaries, 10,000 to 25,000 roubles; are paying for the production in sumptuous style of new operas, ballets, dramas; have made the famous painter Benoit an unofficial Minister of Fine Arts—for they say that artists work hard and are a genuine source of national wealth and glory. Their political principles and the application they make of them I can only condemn, but with their views regarding the fine arts I am heartily in accord. Of course, this active musical and theatrical life is more or less intermittent; and there were months when during party struggles for supremacy, all theaters and concert halls closed at nine, and the entire absence of police control exposed anyone who ventured to use the streets much after that hour to robbery and assassination. It is a pleasure for me to think that the very valuable library of old music, much of it in ms., at the Petrograd Conservatory, has been safely removed to various central towns, where it is preserved.

"Of course, at the beginning of the war no German music whatever was played in Russia. We have now so far relaxed this rule as to perform the works of dead German composers—Wagner, Beethoven, Mozart, et al.—but those of the living are still strictly barred, and will continue to be by patriotic Russian opinion. In general Russian manufacturers and business men refuse to deal with Germany, and the Germans themselves are not keen to accept Russian paper money. The way we Russian artists feel may be gathered from the following incident. The conductor of a Berlin symphony orchestra—I cannot recall his name—who had been taken prisoner in 1915, was preparing to go back to Germany under the treaty conditions—the Germans do not mind their artists coming back, though they discourage the return of the common soldiers, whom they suspect of being infected with Bolshevism—and thought he'd like to take along some new Russian symphonic works for production in Berlin. He asked me for something and of course I refused. And when he had made the rounds of all the composers of standing in Petrograd, it turned out that not one would give a Russian work to an enemy for production in an enemy land. He may, of course, have picked up something in the shops, but this we could not control.

Shadows on Musical Life

"But the war has cast shadows on Russian musical life that no Bolshevik foot-lights can dispel. Rachmaninoff's beautiful estate in the government of Tomboff, into whose improvement he had put all that his music had brought him, was burned and plundered by the Bolsheviks. When, heart-sick and depressed, he went to Sweden, German intrigue prevented the success of his concert tour. He has produced but little that is new of late, though he has rewritten his first piano concerto in a more complex form. Maskovsky, for three years at the front as an officer, has only recently begun to compose again, and Glière seems to have disappeared in the German occupation of Kiev. Tscherepnine, however, is still at the Petrograd Conservatory, and has written his fourth Ballet, a *sinfonietta* and songs set to the poems of Balmont, the greatest Russian poet of the day, whose Russian translation of Poe is a masterpiece. But many of our musicians have suffered and lost, some in one way, some in another, and the end is not yet. "The singers' salaries I mentioned before sound better than they really are, for music-paper is almost, if not more, valuable than paper currency. You may get an idea of some of our complications

[Continued on page 10]

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REPORTS FINE ARTS FLOURISHING IN RUSSIA

[Continued from page 9]

when I tell you that any number of provincial towns and cities have established their own mints and issue money guaranteed by the town. Press is really the word, not mint, for all gold and silver money went promptly into hiding at the beginning of the war. So urgent was the need of currency, and so hard was it to get skilled workmen, that the municipal authorities sent to Siberia for counterfeiters, who were set to work making good money under armed guards. Sounds like *opéra comique*, does it not? Another amusing paradox is that the peasants in general prefer the bank-notes of the ex-Imperial currency to those issued by the present *de facto* government; and the repudiated money of the dead and gone *régime* circulates at a premium!

"My own compositions? I cannot well praise them myself, but I can tell you what they are. And I think you will have an opportunity to judge some of them when I give my orchestra concert and recitals here. I have written piano sonatas, violin sonatas, two concertos for piano and one for violin, songs, piano pieces, among them my collection of 'Sarcasmes' and the twenty miniatures, 'Moments Fugitifs.' Then there are

two symphonic poems, 'Dreams' and 'Autumn'; my 'Scythian Suite', which was received in Petrograd in the same way Stravinsky's 'Sacre' was in Paris (I'll be curious to know how it will be received here); several operas, the latest, 'The Gambler' after Dostoevski, in four acts, accepted for the Imperial Theaters of Moscow and Petrograd; a ballet, 'Harlequin's Story,' for the Russian ballet-season in Paris of 1915—unfortunately both the Russian season of that year and the 'Imperial' theaters came to be non-existent—and my last work, 'The Conjuror of the Seven,' for chorus, solos and orchestra, set to Balmont's poetic version of an ancient Assyrian cuneiform hymn, dealing with the conspiracy of the seven evil spirits of the fall and winter months, against the five good spirits of the others—a wonderful text!

"That is an outline of my work as a composer—you can fill it in with criticism when you hear some of my things played." And that this music will be worth hearing may be inferred by the dictum of the eminent Russian critic Karatygin, who says: "It is from Serge Prokofieff, more than from any other, that we must expect to hear a new language in musical art, one more deep, comprehensive and individual!"

"Tales of Hoffmann" Admirably Given by Brookfield School

Offenbach Work Is Second
Opera Presented During
Warm Months by Summer
School's Students

BROOKFIELD CENTER, CONN., Sept. 1.—The Brookfield Summer School of Singing presented the second opera of the season, Offenbach's "Tales of Hoffmann," on Aug. 27. The large cast called for by that opera gave opportunity to many students to perform, and it was one of the most successful presentations that the school has ever attempted. The light character of the music and the frequent chances for by-play and cleverness in action were taken advantage of. The audience manifested marked enthusiasm.

Among the students having prominent parts and deserving special mention were Ellen Carrier Hart of the Hart Conservatory of Music, Enid, Okla., who sang the rôle of *Olympia*; Miriam Gilbert of the Winthrop College vocal teaching staff, as *Giulietta*; Ruth Groeneveld of Philadelphia, in the part of *Antonia*, and Frank Tatham Johnson of the Uni-



Scenes from "Tales of Hoffmann"; Ruth Groeneveld as Antonia; Frank Tatham Johnson as Hoffmann

versity of Illinois, who sang the difficult rôle of *Hoffmann*. Two character rôles were treated with much cleverness, that of the servant, taken by Mary Frances Scott of New York City, and *Dr. Miracle*, sung by Marjorie Wilson of Philadelphia.

The summer school, under the direction of Herbert Wilber Greene, has been the largest in numbers in many years.

Alice McDowell and Elizabeth Gutman Give Concerts in Camps Near Boston

BOSTON, Sept. 14.—Alice McDowell, pianist, appeared with Elizabeth Gutman, soprano, last week in a series of entertainments given by the Y. M. C. A. for the soldiers and sailors in the vicinity of New London. Performances were given on four successive evenings at a submarine base, Fort Trumbull, the State Pier, and Fort Terry. The soldiers are reported as not caring for piano solos, so Miss McDowell did not go with the expectation of playing any. But after Miss Gutman's songs had been received with great enthusiasm, the other performers insisted that Miss McDowell play something alone. She tried some "short things with pep," as she described them, which were not only well received, but encored.

C. R.

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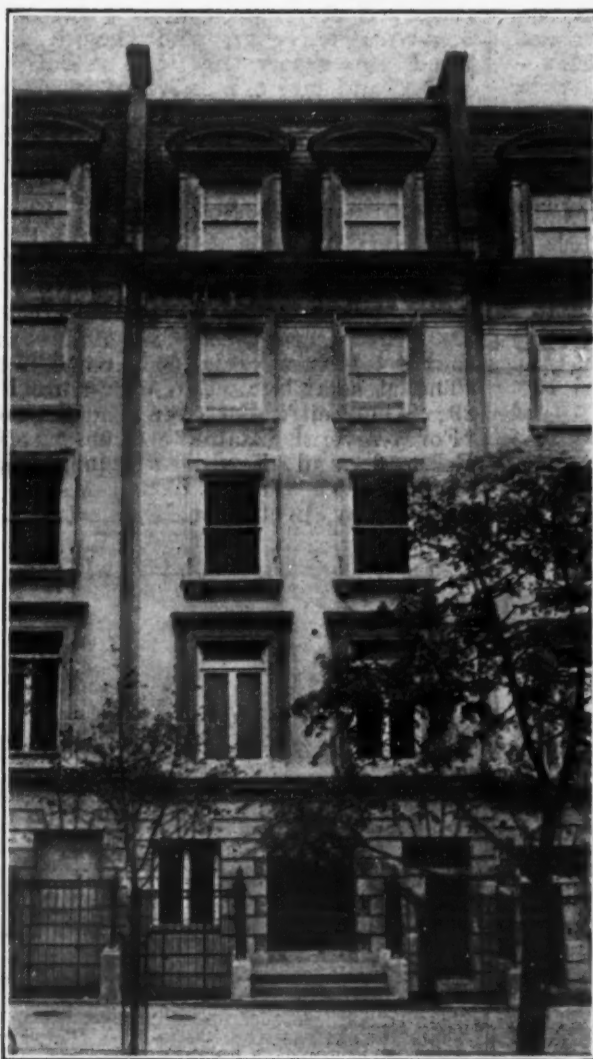


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MABEL GARRISON ENJOYS REST AFTER RAVINIA ENGAGEMENT



Mabel Garrison, who has many prize pets on her farm at Valois, N. Y., is seen in the accompanying photograph with her two favorite kittens. The gifted young soprano of the Metropolitan Opera Company is now resting on her farm after a strenuous summer season of opera at Ravinia Park, Ill.

BISPHAM'S WAR ACTIVITIES

Baritone Sings Frequently for Patriotic Gatherings and Men in Service

David Bispham's activities in war service are going at a high pitch, as they have done ever since America entered the war. In the week just past, besides teaching in his studio in New York, Mr. Bispham has sung five times for various patriotic gatherings, once in Ridgefield, Conn., before a meeting in the cause of woman suffrage, in which Mr. Bispham is much interested, and again in the same place on the presentation of the colors and a service flag to the town of Ridgefield. Mr. Bispham was the principal singer on the latter occasion, when the troops were reviewed, addresses delivered by local dignitaries and songs of the Allies sung.

Later in the week the baritone ap-

peared twice in the same evening before invalided American sailors at a Brooklyn hospital. The following night he sang for soldiers at one of the New York canteens, and his fifth appearance of the week was at Governor's Island in the "Mother Davison" Y. M. C. A. hut for enlisted men. Afterward Mr. Bispham was received at the Officers' Club by the army heads in command of Governor's Island and the program was repeated. On this occasion, as previously during the week, Mr. Bispham had the assistance of two of his artist-pupils, Mrs. Jackson, contralto, of Toronto, and May Bradley, an American soprano. Both these ladies won admiration.

Mr. Bispham has also been occupied with rehearsals for the season of opera comique now being given at the Park Theater by the Society of American Singers, of which he was one of the founders and of which he is now vice-president.

CHICAGO ARTISTS PREPARE FOR IMPENDING SEASON

Well-Known Concert-Givers Return from Summer Surroundings—Apollo Club's Concert Series

CHICAGO, Sept. 14.—Charles W. Clark, the baritone, and Edna Gunnar Peterson, the young pianist, have returned from Lockport, N. Y., where they appeared at the "National American Music Festival," together with Frederica Gerhardt-Downing, contralto. Miss Peterson will appear with Greta Terpadie and Samuel Lundquist in Aeolian Hall, New York, on Nov. 9.

Eusebio Concialdi, baritone, and a member of the faculty of the Chicago Conservatory, sang at a patriotic entertainment at the Washington Home Tuesday night, under the auspices of Star of Hope Lodge, I. O. E. S. Berenice MacNab, pianist, also of the faculty of the Chicago Conservatory, was the accompanist. Dr. Alice Hamilton of the same faculty was the lecturer.

John Rankl, bass-baritone, and Grace Brune-Marcusson, soprano, who appeared together in programs at the festival in Lockport, have returned to Chicago. Mr. Rankl leaves to-day for Rhineland, Wis., where he will present a program on next Tuesday evening.

Georgia Kober, gifted American pianist, will begin her concert season early in October. She has a large number of engagements booked for her in the South and Middle West, and has arranged a number of programs of extraordinary interest.

Irene Pavloska, mezzo-soprano of the Chicago Opera Association, has a busy season booked for her before the opening of the opera in Chicago. On Sept. 29 the young singer will give a program in the Auditorium Theater here, the proceeds of which entertainment will be turned over to a charity fund, and on Oct. 15 and 16 she will sing in Canton Ohio.

Mr. and Mrs. F. Wight Neuman have left their summer home, Buttnut Bay, Thousand Islands, and are at present at Saranac Lake, N. Y., expecting to stay in the Adirondack Mountains until the middle of September.

Carolyn Willard, pianist, has been spending the summer months at Union City, Mich. Miss Willard's concert season will open in Tennessee with a recital on Oct. 25. On Nov. 17 she will play in Chicago.

The Apollo Musical Club will open its season with a part-song concert at the Municipal Pier, Sept. 30. The regular course of three concerts will include "The Messiah" at the Auditorium, Dec. 29; "The Veil," by Cowen, and Schmitt's "Forty-seventh Psalm," Orchestra Hall, Feb. 10, and Verdi's "Requiem" and "Hallelujah" from "The Mount of Olives," by Beethoven, Orchestra Hall, April 16.

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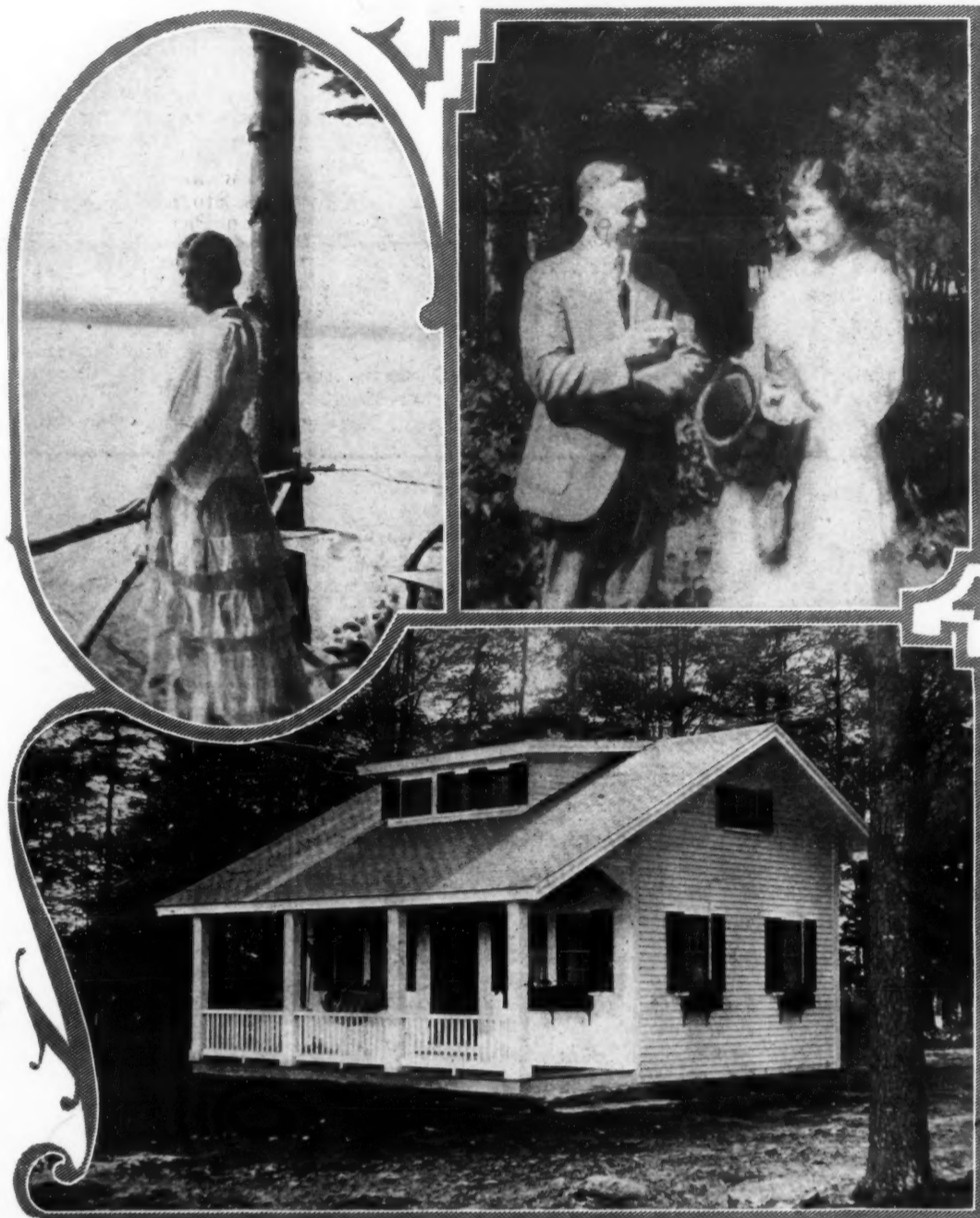
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Sundelius Spends Vacation Days on Long Lake's Shores



Mme. Marie Sundelius, the Metropolitan Soprano, Spends Her Vacation in the Pine Tree State. Upper Left: Mme. Sundelius Looking Across Long Lake from Her Verandah; at Right, with Her Husband, Who Is a Well-Known Boston Physician. At Bottom, the Sundelius Cottage at Harrison, Maine

HARRISON, ME., Sept. 14.—Mme. Marie Sundelius, the soprano of the Metropolitan Opera Company, left this week for Boston, where she will remain until the end of October. Mme. Sundelius had an exceedingly restful and enjoyable summer at her camp on the shores of Long Lake. She has spent a few hours each day in work on repertoire and will be heard many times in concert and recital before and after the opera season.

Mme. Sundelius and Rudolph Ganz, the pianist, with Mary Capewell, accompanist, gave a Red Cross benefit concert in the Town Hall at Bridgton, Me., about

ten days ago. The receipts totaled \$575. Mme. Sundelius sang "Depuis le jour" from "Louise" and several groups of songs by Saint-Saëns, Stravinsky, Debussy, Rihm, Cadman and others, and also included two of Mr. Ganz's songs, "The Angels Are Stopping" and "A Grave in France."

Mr. Ganz played MacDowell's "Eroica" Sonata, his own "Capriccio" for the right hand alone and numbers by Grainger, Liszt and a Paganini transcription of a Liszt number.

During the early part of the season Mme. Sundelius will appear in Schenectady and Brooklyn, N. Y., and will also be heard in Norfolk, Va., and Augusta, Me., later in the winter.

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John Jones, Citizen, and the Critic, "Knower of the Law"

PEOPLE are prone to talk of the critic as a sort of self-made autocrat of art; a maker of arbitrary rules as to what shall be considered good or bad, rules which he would fain impose alike upon the artist and the public. This naturally annoys the artist, who wished to work in his own way: especially the little artist, to whom his own way is rather more important than anything else. And just as naturally, it annoys that free-born citizen John Jones, who has a right to his own opinions, and does not purpose to be coerced in a mere matter of taste.

But people who talk in this way are wrong. They do not know what a critic

is, or is intended to be. The critic is not an autocrat. He is not even an aristocrat. He is a judge, with only advisory powers of enforcing his decisions. He neither makes nor aspires to make the law. But he knows the law. And that law which he knows is nothing but the formulated opinion of the public past and present.

Knows What He Likes

John Jones does not know anything about art, but he knows what he likes. The critic also knows what John Jones likes. Also, he knows why John Jones likes it. He knows, furthermore, the likings of Smith, Brown and Robinson, and of their ancestors through uncounted generations. And by collating and codifying their preferences he may be able

to anticipate the mental processes of Jones, or even in some sort to predict the average opinion of the yet unbegotten descendants of these excellent families. In all this he has the advantage of John, who rather prides himself upon avoiding abstract speculation. That, and that only, is what is meant by saying that the critic knows something about Art.

The reputation of a classic is nothing in the world but popularity acting through time. Shakespeare has been a best seller for three hundred years. Dickens and Thackeray, unfashionable for the moment, would be rich beyond the dreams of avarice if they were still collecting their royalties. Or take the case (which the reader has already propounded in his own mind) of the unpopular masterpiece.

The Few Who Understand

Only a few people in any age read "The Faerie Queene," or "Paradise Lost," or "The Ring and the Book." But these few readers are of such quality and influence as to be self-perpetuating; and at last the aggregate public appreciative of such work outnumbers that of the so-

called popular writing as the slow growth of the oak exceeds the mushroom. And what is true of these acknowledged classics holds good likewise upon another scale for all that ordinary work which aspires not to greatness but only to have been worth while.

By understanding these things, and by attempting to formulate the causes of ultimate popularity, the critic arrives at certain rules or canons of criticism. Such rules enable him in some sort to measure the merit of new work and to predict its probable importance. In the exercise of this function he incurs the wrath of Jones, whose wish (which is both father and mother to his thought) may sometimes oppose the critical decision.

But the critic here is not even a judge; his attitude is rather that of the scientist. Newton explained why apples fall. If they fell upon certain good people's heads, that was not his doing. Galileo did not move the world. His ideas upon the subject gave great offense to those who heartily wished it to stand still. And yet it moves.—From the New York Sun

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Jan. 21	Feb. 11 March 11

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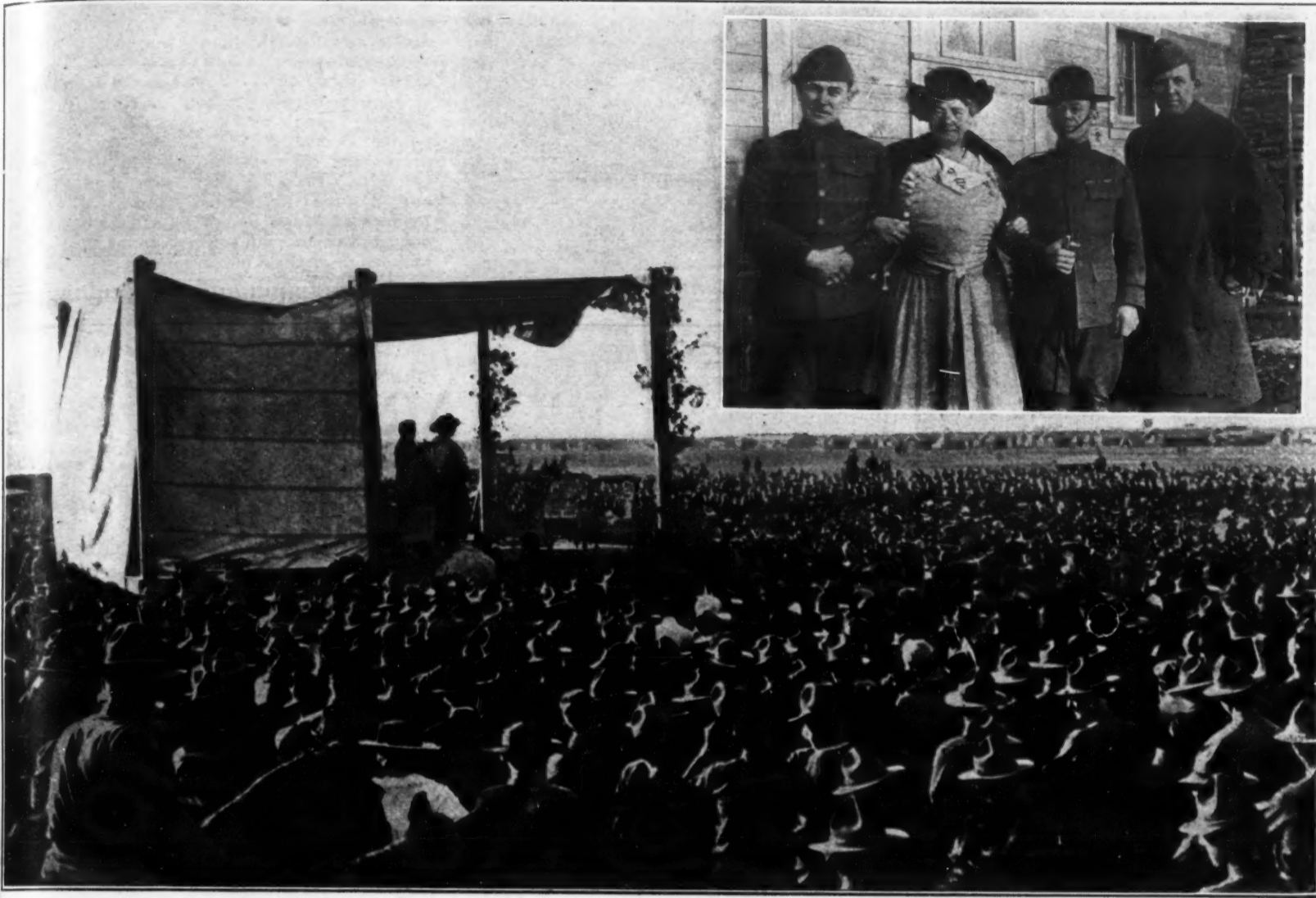
NEW YORK CITY, 270 Riverside Drive

on NOVEMBER 5th, 1918

NEW APPLICATIONS by MAIL ONLY Received After NOVEMBER 1st

AT THE ABOVE ADDRESS

CAMP BOWIE TROOPS SALUTE "COLONEL" SCHUMANN-HEINK



Mme. Schumann-Heink Singing to the Men at Camp Bowie; the Insert Shows the Prima Donna with a Group of Officers

AS a representative of the patriotic motherhood of America and one of the greatest contraltos of her time, "Colonel" Schumann-Heink was greeted enthusiastically by the soldiers in a recent concert at Camp Bowie. Long before the time set for her arrival at the Knights of Columbus hall and at "Y" No. 63, companies were seen marching to the buildings. The huts were packed with men, and they were lined up thirty deep on the porches and grounds. The nurses from the hospital were there also; they had been asked inside, for the men volunteered to give up their places to them, but they refused, preferring "to let the boys have a chance."

The men stood at attention when the diva arrived, accompanied by General Greble, Captain Houghton and her accom-

panist, Miss Evans. Gounod's "Ave Maria" was the opening song, and the soldiers stood tense while it was sung. "The Rosary" and "Thy Beaming Eyes" were among the other songs. Then, turning to the General, the prima donna said, "I am going to sing 'Ye Kerry Dance'; they will like it, don't you

think?" The General agreed and soon smiles lit up the faces of the men.

Mme. Schumann-Heink was the guest of the General at lunch and with him visited the aviation fields. Her unassuming manner, genial cordiality and wholesome good humor make her a favorite with every soldier and officer.

NOTED ARTISTS IN BENEFIT

Gabrilowitsches, Samaroff and Kindler in Portland (Me.) Concert

PORTLAND, ME., Sept. 20.—We were exceedingly lucky to have the pleasure of hearing Ossip Gabrilowitsch, Mme. Clara Clemens Gabrilowitsch, Mme. Olga Samaroff and Hans Kindler. They had offered to give a concert in Portland on returning from their summer at Bar

Harbor, Me., and donated their services and expenses to help the work of the local society formed to aid the fatherless children of France. A choice program was expected and heard, and it is hardly necessary to state that the hall was filled to its capacity.

Mme. Samaroff and Mr. Gabrilowitsch opened the program with a "Romance" and "Valse" for two pianos by Arensky, followed by Franck's Sonata, played by Mme. Samaroff and Mr. Kindler. Mme. Gabrilowitsch contributed a group of American and Russian songs, including Horatio Parker's "Love Is a Sickness" and "The Lark Now Leaves His Wat'ry Nest," Moussorgsky's "Parasha's Revery and Dance" and "Hopak," Borodin's "Song of the Dark Forest." She was especially fine in the Russian songs and was accompanied by Mr. Gabrilowitsch, who afterwards played a Chopin group consisting of the G Major Nocturne, Valse in B Minor, and the A Flat Ballade. The concert closed with another two-piano number, "Scherzo," by Saint-Saëns, magnificently played. The audience was highly enthusiastic, but no encores were given except after the Chopin group, when the applause was so insistent that Mr. Gabrilowitsch responded.

Before the concert the Rt. Rev. Bishop Brewster introduced Mrs. David S. Johnson of Boston, who spoke on the organization and aims of the society for which the concert was given. A. B.

National Anthem Played at Funeral of Cardinal Farley

At the funeral of Cardinal Farley, one of the most beautiful and noteworthy features of the occasion was the playing of a few bars of the "Star-Spangled Banner" as the coffin was carried into St. Patrick's Cathedral. Many spoke of the thrilling significance to them of the playing at such a moment of the national anthem. As the body was carried into the church's semi-gloom, the infantrymen ordered arms and then came to ease. The band accompanied its slow and solemn progress with Chopin's "Funeral March." The little children upon the cathedral steps remained at salute until the coffin was well within the cathedral.

ALLIED MUSIC ARMED FOR U. S. LOAN DRIVE

Representatives of Industry and Profession Meet to Launch \$6,000,000 Campaign

"Over the Top With Six Million Dollars in Subscriptions for the Fourth Liberty Loan" is the slogan of those who are to work for the success of the approaching drive in the interest of music, both industrial and professional.

The opening guns in preparation for the coming Liberty Loan drive, which starts on Sept. 28, were fired at an enthusiastic meeting and luncheon held by Allied Music, Industrial and Professional, Fourth Liberty Loan, at the Hotel McAlpin last week. Representatives of the professional and industrial interests of music were in attendance at this meeting, at which time the aim of six million dollars in Liberty Loan subscriptions of the fourth issue was launched.

Every person in music, professional or industrial, is enlisted to do his or her bit during the coming campaign and thereby help make Uncle Sam's fourth drive the greatest yet. That music is going to do more than its bit in the approaching Liberty Loan was the spirit of the meeting. Each of the thirty-five or more who were present enrolled himself to give no end of time, attention and the limit in the loan of his money to swell the subscription sum until it goes away over the top.

For the first time industrial and professional interests of music have linked arms to work untiringly in the interest of the coming loan. On Monday evening, Sept. 30, in Carnegie Hall, a huge Liberty Loan rally and concert will be staged under the auspices of this committee. It is announced that five of the world's leading musical artists have offered their services for this occasion. They are Mme. Amelita Galli-Curci, John McCormack, Enrico Caruso, Jascha Heifetz and Arthur Pryor. The last named will lead his noted band in several numbers during the evening. In addition one of the country's prominent orators will make an address. The name of this speaker will be announced within a few days.

At the meeting, which was called by the Allied Music Trades Committee, Milton Weil of MUSICAL AMERICA, who has been named chairman of the publicity committee, offered a resolution that the committee's title be changed so as to include the professional interests of music. Mr. Weil's motion was unanimously accepted, and the committee now includes a representation of the professional interests of music as well as the industrial end.

Mr. Weil next brought to the attention of the assembled members the importance of paying attention to the Liberty Loan drive in all advertising. He further urged those present to spread the gospel among everyone making a living from music that he should enter his subscription in the name of music and solicit more subscriptions in the interest of the committee.

The general committee to be known as Allied Music, Industrial and Professional, Fourth Liberty Loan, is composed of the following:

Mark P. Campbell, chairman; J. Newcomb Blackman, vice-chairman; Charles Jacob, treasurer; Albert Behning, secretary; G. P. Learned, advisory trade committee representative.

Executive Committee—E. Paul Hamilton, Brooklyn, chairman.

Piano—George W. Gittins, William B. Armstrong, W. C. Mansfield, Herman Irion, Julian T. Mayer, C. Alfred Wagner, B. H. Janssen, Herbert Simpson, B. F. Owen, James Ryan.

Talking-machine—H. L. Wilson, Roy J. Keith, Edward E. Boykin.

Artists—C. G. Child, Edward Ziegler. Piano and Organ Supply—A. W. Johnston, W. S. Schlemmer, C. I. Phillips, Arthur Wessel, Robert L. Kapp.

Musician (Band and Orchestra)—Samuel Finkelstein.

Music Publishers and Music Roll—George H. Bliss, C. H. Ditson, Walter Fischer, Lewis Bernstein.

Music Teachers—J. Priaulx, Frederick Schleider.

Musical Merchandise—Harry Stadlmair.

Publicity—Milton Weil. W. J. D.

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Lessons Resumed Sept. 20, 1918

PHYSIOLOGICAL TRAINING

These Young Americans Added to Ranks of Metropolitan Opera Chorus



The Nine Young American Singers of the Metropolitan Opera Chorus School, Who Have Been Accepted as Members of the Metropolitan Chorus for the Coming Season. In the Front Row, Second from Left, Is Giulio Setti, the Metropolitan Chorusmaster, and Next to Him, on the Right, Is Edoardo Petri, Director of the Metropolitan Opera Chorus School

NINE young American singers, seven girls and two young men, ranging in ages from seventeen to twenty-five years and students in the Chorus School of the Metropolitan Opera Company, have been accepted by Chorusmaster Giulio Setti as members of the regular chorus of the Metropolitan Opera Com-

pany, after passing two rigorous examinations. The students accepted are Anna Bookstaber, Flora Cingolani, Emma Clifton, Anna Howard, Betty Poulus, Laurette Shea, Clara Sperling, Sol Marks and S. Verzi.

"These young singers," said Mr. Setti, "are now full-fledged members of my chorus, have already started rehearsing

together with the main contingent and are doing very satisfactory work. They are all gifted with very good voices and I feel confident they will prove a valuable addition to my forces."

The Chorus School has been maintained for a number of years by the Metropolitan Opera Company, chiefly as a subsidiary contingent for use in those operas and oratorios of the company's repertoire requiring an extra large choral mass. The pupils of the school can thus acquire stage experience, besides having an opportunity to hear many of the most celebrated singers in the world. The principal requirements for admission to the Chorus School—where young American singers are taught chorus repertory, sight-reading and languages free of charge in evening classes—are a voice of good range and quality and a fair amount of musical knowledge. Voice trials, also free of charge, are being held now. Applica-

tions should be made in writing only and should be addressed to Edoardo Petri, A.M., director of the Chorus School, Metropolitan Opera House Building, 1425 Broadway, New York City

Philadelphians Organize New Music Club

It has been announced by the managers of the Philadelphia Musical Bureau that a musical club known as "The Friends of Music and Art" has been formed in Philadelphia among music-lovers. The plans as evolved so far have resulted in the acquisition of 1800 members. It has been decided that a concert series will be given in the Metropolitan Opera House, Philadelphia, and the first artist engaged will be Mischa Elman. Other noted artists have been engaged and one of the important features of "The Friends of Music and Art" will be to afford opportunity to younger artists of first rank and judge of their achievements.

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for an October-November tour in his favorite role of Figaro in Rossini's "Barber of Seville"—visiting Milwaukee, St. Paul, Minneapolis, Des Moines, Omaha, Kansas City, Oklahoma City, Fort Worth, Houston, Shreveport, etc.

He has had to give up several important concert dates. But most of the managers and clubs have postponed their Stracciari concerts until next Spring.

The Chicago Opera Season closes at Boston, March 8th.

The STRACCIARI Concert Tour—Eastern and Mid-Western, opens at Detroit, March 10th.

The STRACCIARI Concert Tour—Far Western, opens at Denver, April 29th

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War Playing Notable Part in Revealing a Rich Vein of British Musical Talent

American Art-Songs Popular at the Front—Arthur Gower's Works Attracting Much Attention in Malta—Autumn Bringing Many Concert-Givers

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, Sept. 2, 1918.

ROMANCE and sentiment have ruled the week at Queen's Hall. On Monday a capacity audience heard a program comprising the Prelude to "Lohengrin," followed by "Dreams," "Forest Murmurs," the "Siegfried Idyll," the "Ride of the Valkyries" and two excerpts from "Parsifal."

Tuesday was "Russian Night" and Warwick Evans was the soloist in Tchaikovsky's "Variations on a Rocco Theme" for 'Cello and Orchestra. Doris Vane sang Titiana's Letter Song from "Eugen Onegin" with great success.

On Wednesday, Lalla Miranda sang for the second time this season and Margaret Fairless was the soloist in Elgar's Violin Concerto in B Minor. For the Thursday program there was a slight alteration, and instead of Felix White's "Impressions of England" there was a first performance of an orchestral arrangement by Sir Henry Wood of Arcadelt's "Ave Maria," which was received with great enthusiasm. The program also included César Franck's ballet music for "Hulda," and Arthur Beckwith played Saint-Saëns's Violin Concerto in B Minor splendidly and Sidney Pointer was the vocalist. On Friday we had the usual classical night, with Margaret Balfour and Marjorie Hayward as soloists, and Saturday a more popular one, with the French pianist, Berthe Bernard, in a Mozart Concerto; Elsie Cochrane as singer, and Albert Fransella as the soloist in Godard's Suite for Flute and Orchestra, a remarkably artistic and delightful performance.

The War and British Music

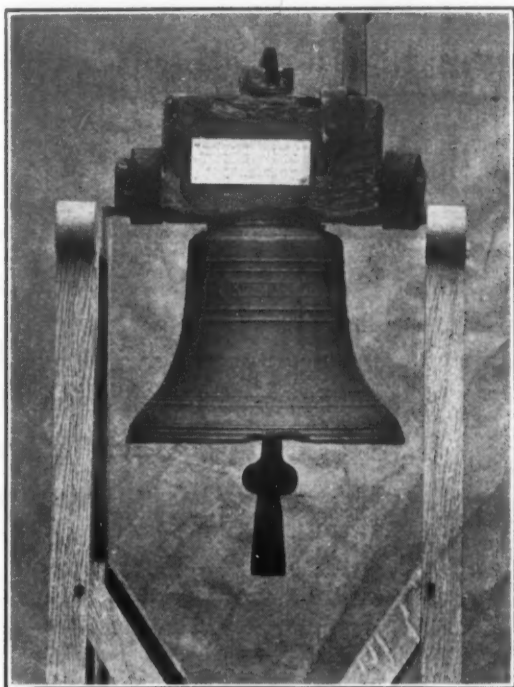
That our love of music—good music—

NOTED ARTISTS IN CONCERT

Althouse and Giorni Among Soloists at "Globe" Music Club Event

The first indoor concert of the *Globe* Music Club found an audience crowding the large assembly room of the De Witt Clinton High School. Charles D. Isaacson, chairman, presided. Paul Althouse, American tenor, of the Metropolitan Opera Company, was delightedly received in his singing of "Celeste Aida," which was followed as encore by "When the Boys Come Home." Both these numbers, as well as the group of English songs that ended the program, revealed Mr. Althouse's voice in excellent condition, with that sympathy and beauty of interpretation which has rendered this singer's voice notable.

Aurelio Giorni, the Italian pianist, displayed his customary poetic feeling and beauty of tone in a group of Sgam-



Belgian Bell Brought from the Trenches,
Where It Was Used as a Gas Alarm.
The Property of the Rev. M. Smith

is daily growing is proved by the patronage of these concerts conducted by Sir Henry Wood and organized for Messrs. Chappell by their able lieutenant, Robert Newman. The enormous unifying power of music has been well shown by this mighty war. Discoveries of British musical talent in the last four years have been almost phenomenal, a condition full of hope for the future. As soon as a regiment is formed it immediately has its band, and through its agency an unsuspected talent has been discovered in many a Tommy. Not only are the bands good, but concert parties of all sorts and kinds spring up; and "Tommy Tunes" are no longer always Tipperaryish, but show a leaning toward what is good and earnest in music. Left to himself, Mr. Atkins will invariably exercise good judgment and choose well-written songs with really good words. We cannot be made a mad or merry nation by act of Parliament, for we now habitually take

bati numbers, while his masterly playing of the Sinding "Marche Grotesque" and of Moszkowski's E Major Waltz drew a demand for encore, which Mr. Giorni gratified with the Rimsky-Korsakoff "Serenade."

Abraham Haitovitch, a blind violinist, pupil of Auer, gained not only the sympathy, but the admiration of the hearers by his ease in surmounting technical difficulty, joined to an intonation in the main to be praised. Mr. Haitovitch's personality is especially modest and winning. C. P.

T. Tertius Noble to Be Assistant Conductor of Oratorio Society

It was made known in New York this week that T. Tertius Noble, organist and choir-master of St. Thomas's Church, New York, and conductor of the St. Thomas Choral Society, has been appointed assistant conductor of the Oratorio Society of New York for the coming season.

Through Agency of Military Bands Many Unsuspected Gifts Have Been Discovered in "Tommy"—Patronage of Concerts Under Wood's Direction Steadily Growing

our pleasures decorously and soberly, if not indeed sadly; yet by music we promote cheerfulness in and out of our homes, particularly by singing. A nation does well to teach and foster the love of folk-songs, since it thereby teaches history and music at the same time. If governments would take care to foster this primitive love they could consciously strengthen the growth of national unity, which has hitherto been left too much to chance. To-day we are proud of our bands, for they are conspicuous as the branch of English music which has been least marked by foreign influence, and it is now possible for our bandmasters to hold the highest positions in the musical world, for they have discovered that to make good musicians and get the finest work out of their men it is necessary to train them on the best possible literature. Our boys enter the army now before they are available for active service, and during the years of waiting—now more generally months—their musical abilities are discovered and they learn to play on some instrument. There may be a demand for easy music, but there is now no demand for the trashy variety. Just as Drake's drum rolled over Plymouth Sound when the Spanish Armada was vanquished some 300 years ago, so to-day is the roll of the drum throbbing round our coasts and playing our fathers, sons and brothers into battle.

Visit of Ballet Russe

Serge Diaghileff, the originator and perfecter of the Ballet Russe, which will be seen at the Coliseum during the next eight weeks, has been in London about ten days and is already seriously thinking of making his permanent headquarters here. This week the ballet "Cleopatra" will be presented every afternoon and "The Good-humored Ladies" in the evenings, the following week bringing a complete change of program. As we announced two weeks ago, the company numbers over seventy, with Leonide Miassine and Lydia Lopoukova as principal dancers. There are in all twelve soloists. M. Diaghileff claims to be the creator of the very modern and romantic Russian ballet, and one of his most interesting novelties will be a subject from Goldoni to the music of Scarlatti, which includes a fugal dance by M. Miassine, who is a master of choreographic design and had produced five ballets before he was twenty-one.

Arthur Gower, the *nom de guerre* of Frank Gerson, son-in-law of Colonel Feyler, the well-known Swiss writer on war matters, has lately been attracting much attention in Malta, where he is stationed, by the power and promise of his musical compositions and his prowess as a conductor. Indeed, this soldier-composer had the honor of filling the second half of the bill at a performance at the Manoel Theater with his orchestral introduction to "Guinevere" and a vocal and orchestral number from his "Morte d'Arthur," both being warmly applauded by a large audience.

The new musical play "Shanghai," sent to us from the United States, was

produced at Old Drury on Thursday evening last, Aug. 29, under the attractive and elastic designation of a "spectacular operetta." Masses, ballet and processions were full of color and mounted with the lavish hand we know so well (for who can vie with Arthur Collins when mounting is the matter in hand!) and we would specially note the temple of the green jade god. The book, by W. Carey Duncan and Lauri Wylie, is much above the average. The music is by Isidor Witmark, who has given us one or two sentimental numbers that are tunelessly effective, although we welcome more warmly the bright and telling numbers specially added by Howard Carr. They are full of fancy and cheer and are in his best vein of melody. The vocal honors fell to Blanche Tomlin, Harry Dearth and Harry Claff, and the whole production received a most enthusiastic welcome, auguring well for a long run.

Announcements Being Made

Already the musical announcements for the autumn season are coming in. George Pawlo announces an Anglo-Finnish art song recital on Sept. 21 at three o'clock, the program to consist of the songs of Landon Ronald and Armas Järnefelt. Other concert-givers are to be Luia Juta, the South African dramatic opera-singer; Victor Benham, the American pianist, and Vera Horton, the contralto, who has recently made a great success at the Promenade concerts. It is also announced that the Strolling Players' Amateur Orchestral Society will open its thirty-seventh season on Oct. 2, under the leadership of Joseph Ivimey. This organization is a fine musical body of long standing. Its members have done much good voluntary work, since the beginning of the war, for the entertainment of our soldiers and sailors in hospitals, camps and Y. M. C. A. huts.

Much interest is felt in Clara Butt's latest discovery, Gladys Harris, the daughter of an artisan at Camborne, the possessor of a beautiful voice of such possibilities that Mme. Butt will superintend her training. She has already been heard in the West Country and received her training from H. Moreton, organist, in Plymouth.

Private Frederic Warner is now the tenor of "The Goods" concert party almost in the firing line, though it is only a year or so since he was tenor soloist in a London church, where he had previously been solo boy soprano. He is an entirely native product, for he was born in London and trained here at the Royal College of Music. He writes from the front that he finds the best songs are preferred and greatly appreciated by all out there, especially those by Roger Quilter, Cyril Scott, Charles Wakefield Cadman, John Ireland, Landon Ronald, Colebridge-Taylor, Frank Bridge and especially MacDowell. HELEN THIMM.

Sidney Homer Writes New Song

Sidney Homer has just written a song called "Homeland," for which he has also written the poem. It is to be sung at the Worcester Festival this year by his wife, Louise Homer, and is now being published by Harold Flammar, Inc.

WILLIAM TUCKER BASS-BARITONE

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Distinguished New York Vocal Teacher Arranges for Course of Répertoire in Ensemble

THE Witherspoon Studios are now located on West Eighty-sixth Street, having been moved from Seventy-second Street this summer. On Monday, Sept. 30, Herbert Witherspoon inaugurates them, fulfilling his wish to have an entire house given up to this work, so that his assistants are under his roof and associated with him at all times. The



Herbert Witherspoon, Distinguished Singer and Vocal Teacher

Witherspoon Studios occupy an entire house on Eighty-sixth Street, situated between Central Park West and Columbus Avenue.

Graham Reed will again be Mr. Witherspoon's chief assistant in voice; Jacques Colni, instructor in acting; Vito Padula, instructor in Italian and Italian diction for singers; Mlle. Margel and Mlle. de Ginsheim in French. Edith Fish Griffing is assistant in voice and accompanist for students practising, and Marion Sims as practice accompanist for the study of répertoire, while George Wedge teaches theory and sight-reading. Courses of lectures will be given this season by Mr. Witherspoon, Dr. Arthur Mees and a third person, to be announced later. These will, including recitals, number twenty and are given free to the students. The lectures will include talks and demonstrations on diction, singing, style, phrasing, répertoire and program-making; there will also be lectures on singing with orchestras.

Mr. Witherspoon's distinguished career in concert here and in England, covering twenty-two years, his fine record as a member of the Metropolitan Opera Company, where he sang leading basso rôles, would seem to culminate in his devoting his time to the instruction of singers. In dedicating himself, as it were, to the important work of teaching he is doing what few singers in the height of their career have done.

"I am planning to establish instruction in class," said Mr. Witherspoon, "for those who are interested in taking such a course, so that répertoire may be studied in ensemble, thereby giving a chance for instruction in the various duets, trios and quartets which occur in oratorio and opera."

In five years Mr. Witherspoon has accomplished noteworthy results. Before the public holding prominent positions he has many of the best singers of the day. These include:

Florence Hinkle, Mabel Garrison, Lucy Gates, Olive Kline, Margaret Keyes, Merle

Alcock, Elsa Duga, Amy Ellerman, Anica Fabry, Emma Gilbert, Sue Harvard, Louise Homer, daughter of Mme. Homer, Dicie Howell, Ruth Harris, Margaret Harrison, Blanche D. Hauer, Julia Henry, Mary Kent, Ellen Learned, Helen T. McCarthy, Helen Newitt, Ethel H. Rea, Isabel Richardson, Helen Rumsey Smith, Marie Sundelius, Bertha W. Swift, Marie Sidenius Zendt, Ruth Ecton, Sallie Keith, Elizabeth Lennox, Lambert Murphy, Carl Formes, Bechtel Alcock, Clifford Cairns, Calvin Cox, Walter Greene, Carl Lindgren, Thomas McGranahan, James Price, John Quine, Graham Reed, Vernon Williams, son of the late Evan Williams, and Rome Fenton.

Of the artists above named Florence Hinkle has already been engaged by several of the leading societies in the country; Mabel Garrison has been re-engaged at the Metropolitan Opera House and has an exceedingly large concert tour booked; Lucy Gates, who has acquired considerable fame in replacing Mme. Galli-Curci several times on short notice, has been booked by her manager, Catharine A. Bamman, for an unusually heavy season. Carl Formes sang with success in the season of grand opera in Pittsburgh this summer. Miss Kent, Miss Garrison, Miss Gates, Mr. Formes, John Quine, Walter Greene, all have been engaged for the season of opéra comique now being given by the Society of American Singers at the Park Theater, New York; Mr. Greene also sang at the Norfolk (Conn.) Festival in June with marked success and has been engaged by Daniel Mayer as his leading baritone for next season. Of the artists engaged at the last Cincinnati May Festival five came from the Witherspoon studios, namely, Miss Hinkle, Miss Garrison, Mrs. Alcock, Mr. Formes and Mr. Murphy. Of the artists engaged for the great performance of the Bach "St. Matthew Passion" in Boston with the Boston Symphony Orchestra, four out of the five artists were Witherspoon artists, including Miss Hinkle, Mrs. Alcock and Mr. Murphy, as well as Mr. Witherspoon himself. Carl Formes has been retained as the principal baritone with the Music League of America. Amy Ellerman and Calvin Cox are on the list of Mrs. Antonia Sawyer. Helen Newitt is under the direction of Kingsbery Foster, as his leading soprano for next season, and will take part in the performances of the "Secret of Suzanne," which Mr. Foster will give the coming season, both in New York and on the road. Sue Harvard is under the management of Haensel & Jones and has already been booked

for an extensive season. Mrs. Marie Zendt of Chicago is one of the leading church singers of Chicago and is rapidly forging to the front in her concert appearances. Lambert Murphy has attained an enviable position in the musical world and is under the management of the Wolfsohn Musical Bureau. Dicie Howell had a splendid season in concert.

With his artists thus placed in both the operatic and concert fields, Mr. Witherspoon enters his sixth year of teaching and his house devoted to the training of singers most auspiciously. L. H.

Daiber Business Manager of Society of American Singers

Announcement has been made of the appointment of Jules Daiber as business manager of the Society of American Singers for the season of opéra comique which began on Monday evening, Sept. 23.

Mr. Daiber was formerly connected with the Metropolitan Opera Company and until recently was assistant to the general director of the Chicago Opera Association, in which capacity he served for eight years.

When Foch Says "Smash 'Em"
the American Expeditionary Forces will smash them if they are equipped and ready. Foch hasn't said it yet—he isn't ready. But when he is—

Do you know what that hour, that moment will mean to the world? Foch is driving the enemy back to the point where they must and surely will make their critical stand. Then, the last battle of the Great War will be fought.

Either the Allies or the Germans will win—a decisive victory. It will be the Allies if Foch, when the moment comes, can call to the aid of his armies the great power, the fresh strength and the crushing initiative of the American Expeditionary Forces—if he can rely on an army fully equipped, morally backed by the money—the power to fight—of the United States of America.

Foch is going to say it soon—"Smash 'Em!" What kind of an answer is he going to get from our army, our American boys? He's going to get the right answer—the decisive, smashing, final blow! He's going to get it if you and you and you and all of us respond to-day and all this year with Bonds and Stamps—the money to give that answer when Foch says "We've crushed their line, we've crumpled their defense, now American soldiers 'Smash 'Em.'" Gentlemen, think this over. Then smash them with the biggest sale of Bonds and Stamps since this drive started.



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30,000 Soldiers Welcome Tamaki Miura

Community Singing of Soldiers Delights Japanese Prima Donna—Guest of Mrs. Newton D. Baker—Entertains Colored High School Students—Will Appear Soon with La Scala Opera Company

"SHE looks like a doll and sings like an angel!" This was the verdict of 30,000 or more soldiers who were entertained in the camps near Washington, D. C., last week by Mme. Tamaki Miura, while she was the guest of Mrs. Newton D. Baker, wife of the Secretary of War. The experiences of Mme. Miura during the week furnished an interesting expression of the fellowship of the Allied nations through music. The troops were enthusiastic over the singing of the diminutive operatic prima donna. She was no less enthusiastic over the reception given to her and over the community singing of the soldiers when they supplemented her program with such classics as "Going to Get the Kaiser," "Soup" and others, winding up with a stirring presentation of the national anthem.

An incident which will remain in Mme. Miura's memory some time was the occasion of her singing at the Dunbar High School before a large gathering of colored high school students. Both Mme. Miura and Mrs. Baker sang for the children and the students joined in the chorus of some of the songs and on occasion hummed parts of their own folk-songs, the Negro Spirituals. Mme. Miura also sang at the colored soldiers' college at Camp Humphrey, the American University Camp, Walter Reed Hospital and at the Officers' Club. Her program included arias from "Butterfly," "Bohème" and the "Caro Nome" from "Rigoletto"; also, in English, "A Long, Long Trail," "When the Boys Come Home," "Sunshine of Your Smile," "Comin' Through the Rye," "Glow of Spring," "To Victor," and a Japanese song in Japanese, "Expecting Sweetheart."

Mme. Miura is not a stranger to Washington audiences and during her stay at the beautiful home of Mrs. Baker she renewed a number of pleasant ac-



Tamaki Miura, the Japanese Prima Donna, with Mrs. Newton D. Baker, Wife of the Secretary of War

quaintances she made when she appeared there in "Iris" as a member of the Boston Grand Opera Company more than a year ago.

Mrs. Baker has found music to be a sure means of establishing friendship

and understanding between peoples of different nations. Being an accomplished musician herself, she has been able to utilize music in a telling and effective manner as one of the prominent members of the social coterie in Administration circles in Washington. On a number of occasions Mrs. Baker played the accompaniments for Mme. Miura and has many times appeared at important Washington musical affairs.

Later in the season Mme. Miura will sing in Washington in opera as a member of the La Scala Grand Opera Company. She will begin her rehearsals with the company here in New York shortly and will make an extended tour of the country, visiting the Pacific Coast.

W. A. Luyster to Give Unique Sight Singing Courses in Brooklyn

Wilbur A. Luyster, who specializes in sight singing, ear training and musical stenography and who is director of the Baptist Temple choir of Brooklyn, is to give unique courses in sight singing at the Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences, during the coming season. The aim of the conductor of these classes is to give a thorough and practical education in sight reading, musical theory and elementary voice culture.

A free public demonstration lecture will be given by Mr. Luyster at the Academy on Sept. 25. A special class for beginners meets on Tuesday evenings, beginning Oct. 1. Any one over sixteen years of age may join without

previous knowledge of music, and without voice trial. A semi-advanced class meets on Thursday evenings beginning Oct. 3, and a beginners' class will be formed in February, the October beginners joining the intermediate class. Private classes in sight singing for the preparation for church singers are also held in Manhattan. A. T. S.

SALINA SINGS AT "MOVIES"

Community Singing Becomes Popular in Motion-Picture Houses

SALINA, KAN., Sept. 12.—Singing at the "movies" has taken hold of Salina people. Every Thursday night at the Palace Theater Ernest Cox, baritone, Dean of Music of the Kansas Wesleyan College of Music, leads the audience in song. At the Strand Theater L. C. Webb, a local singer, led the audience in song at the same time on Monday night. The State Council of Defense brought a war lecturer and the sing preceding the lecture was as popular as the speaker. A Liberty Chorus is in the making, with a nucleus from the church choirs.

A community orchestra will be resumed this winter, giving free bi-monthly Sunday afternoon concerts in Convention Hall. About thirty members are in the orchestra and local soloists are used.

During the county fair week of Sept. 2 the Chappell Piano Company gave daily concerts at its booth. Florence Swendenburg, soprano, sang with the accompaniment of the player rolls.

Dean Cox has booked the Shipman concert series of three numbers to be given in the New Theater. These will be Warren Proctor and Mme. Sturkow-Ryder, on Oct. 10; Permelia Gale and Vera Poppe in December, and Amy Neill and Edouard Dufresne in March. V. B. S.

Eugene Tappan Is Soloist at Musicale in Bronxville, N. Y.

Eugene Tappen, tenor, was the soloist at the musicale at the Hotel Gramatan, Bronxville, N. Y., on Sunday evening, Sept. 15. Mr. Tappen scored in the famous aria from Puccini's "Tosca," Huë's "J'ai pleuré en rêve," Penn's "Magic of Your Eyes," Del Riego's "Slave Song" and Clay Smith's "Sorter Miss You." The instrumental numbers played by Van Rensselaer Mizell, pianist, Nathan Abas, violinist and Arthur Zack, cellist, included compositions by Delibes, Ganne, Cui, Handel, Sgambati and Tchaikovsky. At the musicale on Sunday evening, Sept. 8, Alice Mertens, contralto, was the soloist and sang an aria from Tchaikovsky's "Joan of Arc," songs by Byown, Salter, Sans Souci and Chesham and Vanderpool's "Deign."

Bimboni Busy Coaching During Summer

Alberto Bimboni has been busy during the past summer coaching Nina Morgana and Hipolito Lazaro, the Spanish tenor of the Metropolitan Opera Company. Mr. Bimboni accompanied Mr. Lazaro in his concert in Denver on Sept. 26.

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ASKS WHY AMERICAN PIANO CONCERTOS ARE NEGLECTED

By A. WALTER KRAMER

OBSERVING the concert situation in America, noting with pleasure the large number of native works—orchestral, vocal and choral—that have been performed in recent years and are being produced to-day, I have on more than one occasion had to express wonder at the neglect of piano and violin music written by our composers. Victor Kűzdö, in an article in *MUSICAL AMERICA* last season, took up this subject, devoting his words to the fact that American violin music is still heard in a ridiculously small quantity. Following his article a letter appeared in the "Open Forum" of this journal, in which one of your correspondents gave a list of American violin compositions that must have been a revelation to many of your readers.

The piano music by American composers is in very nearly as bad a plight. It is not my purpose to discuss it in detail, nor to list American piano compositions for those who might want to "look them over," an expression that implies just that amount of care in playing them. (The publishing houses will gladly supply complete catalogs!) Edward MacDowell's piano music, now that he is dead, is played. But of living American composers, who is there whose piano compositions are heard as often as they deserve to be? The National Federation might almost offer a prize to the person who could answer this question!

I wish to say a few words about American piano concertos, for I am always amazed when a conductor announces a half dozen new symphonic works by Americans to see no piano concerto among them. It has made me think at times that the conductors do not know that such things exist. And yet they do; and there are enough concertos to make it worth while for any pianist or conductor to do me the honor of reading this article and, having read it, reflect on the point it makes.

During the last musical season, 1917-1918, which, as we all know, was quite a busy one, there was more American music played than at any time in the history of this country. Who played a piano concerto by an American? I have no complete lists before me, but if my memory serves me, I would name Rudolph Ganz, Mme. Olga Samaroff, a very gifted young pianist, Frank Sheridan, and John Powell, as the only exponents last season of this carefully avoided home product. The first three played the same work, MacDowell's Concerto in D Minor. Mr. Powell played his own "Negro Rhapsody." It is furthest from my intention to neglect any performance last season of an American concerto; therefore, will those who played them and who have not been mentioned here, send me their names, the work they played, the date of performance and the city in which they played it and I will gladly publish the fact in *MUSICAL AMERICA*.

Frankly, I do not believe that it is the fault of the conductors of our symphony orchestras that American piano concertos come to such infrequent hearings. The concert pianists have it in their power to play a concerto from the list that they submit when an orchestra

engages them. Most of them keep on playing the Beethoven "Emperor" and G Major Concertos, the Rubinstein D Minor, Liszt E Flat, Schumann, Tchaikovsky B Flat Minor, Saint-Saëns G Minor year after year. The only new piano concertos heard last season that I recall were the Palmgren "The River" played by Arthur Shattuck, the Dvorsky "Chromatic" played by Josef Hoffmann and the John Powell "Negro Rhapsody" mentioned above.

Some American Works

There are American piano concertos and their names I am going to divulge. There is Henry Holden Huss's Concerto in B Major, Op. 10; MacDowell's Concertos in A Minor and D Minor (is the A Minor ever played?); there is Mrs. H. H. A. Beach's Concerto in C Sharp Minor, Op. 45; there is George F. Boyle's Concerto in D Minor, Arne Oldberg's Concerto, Op. 17; Arthur Whiting's Fantasy in B Flat Minor, John Alden Carpenter's Concertino and Ernest Hutcheson's Concerto.

These are real solo works for piano with orchestral accompaniment. In addition to these I would add three works which use the piano in an integral way, rather than as a strictly solo instrument; they are Ernest Schelling's Suite Fantastique for piano and orchestra and his Symphonic Variations, "Impressions from an Artist's Life," and a work by Arthur Farwell called "Mountain Fantasy," as I recall it, which he planned to have performed at the Los Angeles meeting of the National Federation of Musical Clubs in 1914, but which did not come to a hearing. I have, in listing the concertos, spoken of those by George F. Boyle and Ernest Hutcheson, two naturalized Americans, both Australians by birth. Therefore, I must add the Concerto, Op. 3; Symphonic Rhapsody, Op. 23, and Second Concerto in A Flat Major, Op. 32 (Prologue, Scherzo and Variations), by Sigismond Stojowski, a Pole by birth, but an American by long residence among us, and I believe a naturalized citizen of our country. The list is a goodly one, not overlong, I admit. But in it are the names of some of the most distinguished contemporary musicians in America. I ask in all humility: Do their compositions for piano and orchestra merit the neglect which they have received?

Readily Available

And, although the publishing of a piano concerto is a philanthropic move on the part of a publisher, especially in America, where the cost of engraving and printing music has always been great, I am happy to say that all the compositions named, barring those of Messrs. Schelling, Hutcheson, Farwell, the Stojowski Prologue, Scherzo and Variations and Carpenter are published; and I believe that the Carpenter Concertino is now "in press." Thus, these works are not things that have been hidden away in the portfolios of their respective composers and thus difficult for the concert pianist to get at—though I make bold to say that any concert pianist who is interested in seeing a concerto in manuscript by one of our composers has but to write him and ask to see it—but have been available right along. In fact, the publishers of these works would joyfully furnish any concert pianist of standing with a complimentary copy, if the pianist would evidence even a shade of interest in, not necessarily say that he was going to play one of them, but express a desire to examine them.

Impossible I find it to give anything like the record of performance of these works. Yet I feel that many pianists if they knew under what auspices some

of these compositions have been heard would ask to see them and thus they might come to performances this season or in the future. Therefore, I have asked for the record of one of the finest piano concertos of modern times, and consequently also one of the best of American works in the form, namely, the Concerto in B Major, Op. 10, of Henry Holden Huss. That work is published by the house of Schirmer, with the orchestral part reduced for a second piano; and it is now in its second edition! Think of an American piano concerto being in its second edition, in spite of the neglect of these works as a class! I think this speaks volumes for its merit. Mr. Huss has kindly furnished me with the information, which I give here. Some will find it strange that a native piano concerto was given so wide a hearing at a period in our musical development when American music had a much harder road to travel than it has to-day. The fact remains; and it is the duty of our concert pianists to alter the situation that exists.

Mr. Huss, who is a pianist of parts, played his Concerto with the Boston Symphony Orchestra in 1894, with the Cincinnati Symphony Orchestra in 1899, with the New York Philharmonic in 1900, with the Pittsburgh Orchestra in 1901, with the St. Paul Symphony Orchestra in 1912. Adele aus der Ohe, in her American concert tour, played it as soloist with the Boston Symphony Orchestra in 1905 in Boston, Cambridge, Philadelphia and Brooklyn, and the late Raoul Pugno, the distinguished French pianist, played it in 1906 with the Monte Carlo Symphony Orchestra. That is the record of one American piano concerto and Mr. Huss may justly feel proud. Still, he must feel chagrined that since 1912, when he played the work with the St. Paul Symphony, under Walter Henry Rothwell, he has not had an opportunity to play it with our orchestras. Nor have the concert pianists of this day added it to their repertoires. The fact that it was played with the orchestras of Boston, New York, Pittsburgh and Cincinnati fifteen and twenty years ago is scarcely a reason for its not being performed again! These cities should hear it again, as should Chicago, Minneapolis, St. Louis, San Francisco, all of whom have symphony orchestras of worth.

I have taken the Huss concerto as an example. It is a work that I know well and admire intensely. The record of its performances up to 1912 should be pondered and the fact that it has not been heard either with the composer as soloist—Mr. Huss is an ideal interpreter of his work—nor by another concert pianist in the very years when American music has made such strides and the interest in native musical art has grown to such noteworthy proportions, ought to offer food for thought to conductors of our symphonic organizations and concert pianists alike.

The problem is squarely put: Is America to be considered incapable of writing piano concertos? Or are you unwilling to devote your time to studying them? If you do not play our American piano concertos no one will know that there are such things, and since your conductors produce American overtures, symphonies and symphonic poems for orchestra, since your singers sing American songs (often, however, not the best ones, *lamentabile dictu*) and the pianists play an occasional American piano piece and sometimes even one of MacDowell's four sonatas—though there is an extraordinary neglect of his greatest sonata, the "Keltic"—why do you discriminate against American piano concertos? We are anxious to know.

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Music Department Is Important Feature of the San Francisco Public Library

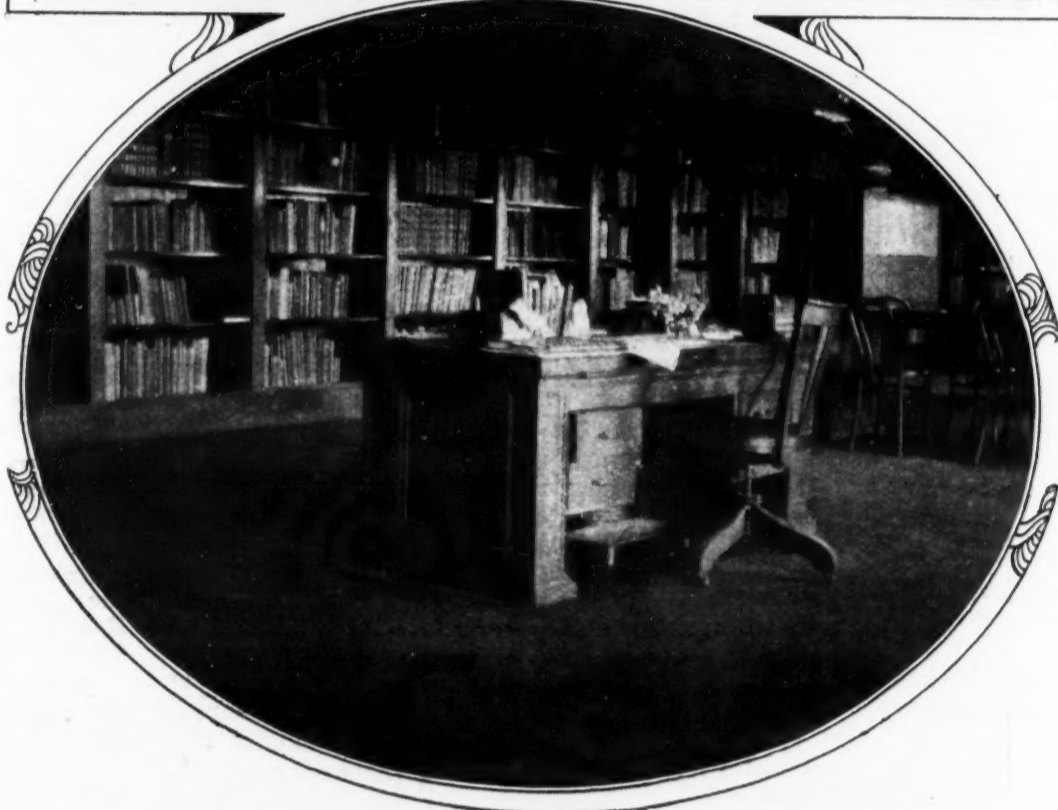
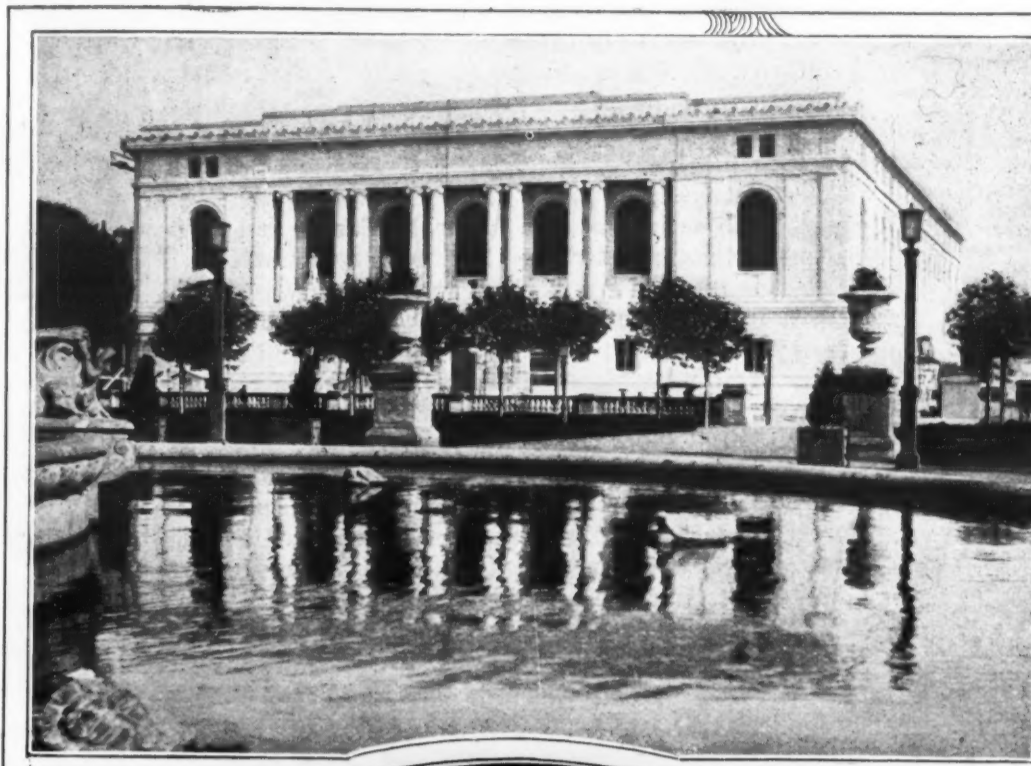
Talk with Head of Music Division Shows That "Pagliacci" Is Favorite Opera of Library Frequenters and Puccini the Most Popular Composer—Ways in Which the Library Helps the Music Student

SAN FRANCISCO, CAL., Sept. 17.—The San Francisco Public Library, a magnificent structure costing more than \$1,150,000, contains a musical department of exceptional value to the music-lovers of the city, as well as all other visitors. It is presided over by Jessie Fredericks, who in her charming manner diffuses welcome to all comers. In a large, open shelf room, where books are easily accessible, one may experience great pleasure in looking over the many volumes, all of which are for circulation except a few reference books and the orchestral scores. The music department is open every day for the same hours as the main library. A piano room adjoining gives opportunity for trying over the music when making selections.

Special stress is laid on the fact that the books on music play quite as an important part as the music books, for, as Miss Fredericks says, "people who neither sing nor play any instrument enjoy these books," and she quoted from an interview with Walter Rothwell given in a recent issue of MUSICAL AMERICA, in which he said: "Persons from the poorest sections, men whom one would not credit with the carfare to come to concerts would come behind the stage and tell me how they loved the concerts." This, she says, is her experience in a small way and it is amazing to the uninitiated.

Another class of patrons in which special interest is taken are those who are studying without lessons from a teacher; a middle-aged man teaching himself to play the violin; a young woman who cannot afford lessons, but wants to play the piano. Miss Fredericks cited a really tragical case from a pedagogical standpoint, where a girl of thirteen was groping among the books for some light on the subject of ledger lines and spaces. Although having had lessons from a "perfesser," she had never been taught the logic of these added notes, and she thought they changed the names or consisted of some other vagaries, and her gratitude was really pathetic when shown how simple it was. This class of beginners are so eager to learn that they go with their many problems to the music room, where they always find help and encouragement.

The library includes in its list operas,



The San Francisco Public Library Is Shown Above, While Below May Be Seen a View of the Music Room

songs, piano, violin, 'cello, organ and orchestral pieces, with a growing collection for wind instruments. There are nearly 3000 volumes of music and 1000 books on music, some of which were purchased and the others donated. Musical magazines, current and back numbers, are always on file, as recently found when wanting to refer to a year-old issue of MUSICAL AMERICA.

The Readers' Guide is used to keep track of articles in other than musical magazines. Useful articles are carefully indexed and special attention is given to building up reference work relating to contemporary composers, operatic premieres and their stories, things which are slow in getting into books, but for which there is a daily need. Local programs and clippings are always kept on file, and symphony patrons and concert-goers find valuable help. An exact count covering a period of three months disclosed these interesting facts: the most popular opera, "Pagliacci"; most popular composer, Puccini, with Verdi and Wagner close seconds; piano composer, Chopin, with Beethoven and Brahms next; song writers, Schubert and Schumann, and these values have not as yet been affected by the war.

Publishers' catalogs, composers' lists and thematic list of classics which do not bear opus numbers can always be found for the convenience of the student.

While the music books have had a department to themselves for only a year and a half, with two assistants to do the

work, much attention has been given to the making of a complete index, which now consists of a card for the composer, a card for the title of every composition in the department, also an opus number card where one is needed and a card for the author of the words of songs. There are already over 20,000 cards.

A new work of much interest is the preserving of loose-leaf clippings, which may be borrowed by teacher or pupil. Recently a piano teacher wished to give her pupils a talk on the "Development of the Piano" and one of these "scrap books," so called for the lack of a better name, yielded more illustrations than any four or five books collectively. The privilege of using this book was greatly appreciated and one can imagine how interesting this would make an "opera study talk" with illustrations from each act, showing costumes, etc.

Miss Fredericks tries to impress upon the patrons the law of "supply and demand," and in a recent talk before the San Francisco Music Teachers' Association, she urged them to co-operate with her. If a teacher or club member would call at the library at the begin-

ning of the year and give an outline of her work reference material could be prepared. If specializing in any direction, matter relating to the subject could be segregated and much valuable help given. E. M. B.

20,000 AT INDIANA "SING"

Sergeant Steffen, Prominent Musician, Conducts Indianapolis Program

Indianapolis recently enjoyed a community "sing" in which 20,000 persons participated. It was staged at the Indiana State Fair Grounds and the singing of the various patriotic songs was conducted by Sergt. Elmer Andrew Steffen, who stood on top of the judges' stand directly across the huge grandstand, in which sat many spectators. He was also plainly visible to the occupants of the hundreds of autos parked around the racetrack.

Sergeant Steffen has been one of the leaders of musical life in Indianapolis prior to entering the army. He directed the celebrated male choir of Sts. Peter and Paul Cathedral for several years. At the impressive funeral ceremony of Bishop Francis Silas Chatard, on the 12th of the month, the choir gave, under his direction, the famous Requiem Mass for three male voices composed by Mgr. Lorenzo Perosi, director of music at the Vatican in Rome. This is the mass that was sung at the funeral of Pope Leo XIII, and is regarded as one of the most beautiful of sacred compositions. This was the first presentation of this work in Indiana, the score having been procured only recently from Milan, Italy. Sergeant Steffen himself has written a Mass and he has already gained a certain amount of prominence through his songs, "Two Loves," "Birth of Spring" and "Requiem of the Sea," frequently sung by concert artists.

La Forge to Give Lecture-Recitals at Brooklyn Music School Settlement

The Brooklyn Music School Settlement, which opened for the season on Monday, Sept. 16, announced several new courses this season through its director, Kendall M. Mussey, one of the most important being a series of lecture-recitals by Frank La Forge, the noted composer-pianist, who has consented to become a member of the faculty of the school. An interesting feature of the school is the mixed chorus, under the direction of Charles May, which meets on Wednesday evenings and is open to all. A. T. S.

Van Yorx Stirs Audience with "The Americans Come!" at "Sing"

Theodore Van Yorx during the past summer sang Fay Foster's "The Americans Come!" on many occasions. It is doubtful, however, whether he had the privilege of singing it to a more enthusiastic or larger audience than on Sunday night, Sept. 15, at Central Park, New York. The occasion was a community "sing" under the direction of Harry Barnhart. Mr. Van Yorx, as soloist, had to repeat "The Americans Come!" and Fay Foster, who was in the audience and was introduced by Mr. Barnhart, was obliged to share in the applause.

Morgan Kingston Has Notable Record for Ravinia Park Appearances

Twenty-seven performances in nine weeks is the record of Morgan Kingston, Welsh tenor of the Metropolitan, at Ravinia Park, Chicago, this summer. In the closing ten days of the season, he sang seven times. Mr. Kingston appeared in nine Italian and one French opera, as follows: "Aida," "Trovatore," "Jewels of the Madonna," "Pagliacci," "Tosca," "Cavalleria," "Amore del Tre Re," "Butterfly," "Bohème," and "Carmen." The tenor has returned to New York, where he is making preparations for his second season with the Metropolitan Opera Company. Mr. Kingston has already arranged to find time to help make the Fourth Liberty Loan a big success. Two of his sons are now fighting on the Ypres front.

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New York, September 28, 1918

WANTED: SIX MILLIONS

Music—all it represents from the worker in a musical industry to the prima donna on the operatic stage—will be expected to raise \$6,000,000 for the Fourth Liberty Loan.

As is well known, the big governmental bond issues are operated largely through the co-ordinated efforts of organizations representing distinct units in our social, industrial and professional life. The textile workers have their own organization, the automobile interests have theirs, the lawyers have theirs, and, in fact, every conceivable industry or profession has its particular guild through which it purchases its bonds.

As the result of action taken last week, when the Allied Music, Industrial and Professional, Fourth Liberty Loan Committee met, there was effected a co-ordination of the many musical interests so that they might work together in the matter of making a substantial showing.

For the previous loan there was no such organization so far as the professional interests of music were concerned. The industrial interests were represented by the Allied Music Industries Association. Musicians bought their bonds through other agencies and thereby left no record as to the total of their participation in the drive.

This whole movement will be launched on the evening of Sept. 30, in Carnegie Hall, New York, when a concert of ambitious proportions will be given in connection with a rally to awaken the manifold musical interests to the needs of our government.

All those who are interested in music as an art, especially those who derive their livelihood from this source, should place their Liberty Loan subscriptions through this agency. The total amount of subscriptions will be large—so large that it will open the eyes of those who fail to realize the importance of music as a factor in our civic and national life.

TAXING EDUCATIONAL CONCERTS

There is one issue with respect to the War Revenue Tax relating to admissions to musical performances that appears to be cloudy so far as the public understanding of it is concerned. The law contains this provision under Paragraph 6, division b:

"No tax shall be levied under this title in respect to any admissions all the proceeds of which inure exclusively to the benefit of religious, educational or charitable institutions, societies or organizations, or admissions to agricultural fairs, none of the benefits of

which are distributed to stockholders or members of the association conducting the same."

Under this provision, according to a ruling secured from Washington, the concerts given by visiting artists at the Peabody Institute, in Baltimore, are tax free, and, we believe, quite properly so. Students of the conservatory are admitted free to these concerts, and about 200 seats are sold to the general public. The concerts are certainly of an educational character and manifestly are not conducted for profit. They comply with the provision of the law which requires that the total receipts shall "inure exclusively to the benefit of * * * educational * * * institutions."

As we understand it, the concerts given by the University of Michigan, at Ann Arbor, by Caruso and other visiting artists, are tax free for the same reason.

At the same time, it has been shown that fully seventy per cent of the music given throughout the country is conducted on a non-profit basis and is distinctly of an educational character. Where is the line drawn between those concerts which enjoy the tax exemption and those which do not?

From present indications, there is reason to believe that Washington, convinced that music is a factor that should be encouraged rather than discouraged at this time, will reject the proposed doubling of the tax. If, however, the stern requirements of the day make such revision impossible, MUSICAL AMERICA will undertake to secure a ruling which will so clearly define the purpose of Paragraph 6, division b, that there shall remain no doubt as to which concerts are and which are not entitled to the benefits obviously contemplated by the author of this particular provision.

DANGER OF MUSICAL BOLSHEVISM

With the elimination of so much German music—undeniably quantitatively a significant factor—arises the danger of opening the musical flood-gates of the masses—of cheap music, in other words. Such an undesirable development would lead gradually but persistently to a contamination of the tastes of the musical untutored. While none, not even the Germans, can deny to-day the high artistic significance of Italian, French and Russian music, adopted by us to an unprecedented extent in compensation for such a German elimination, there are those who consider us Americans still somewhat in the making. So in many instances we are still the object of that scepticism which has been the initial fate of many a prophet who subsequently proved epoch-making. Think as one will of the value of German music, the bulk of Teutonic musical material to choose from is of almost incalculable vastness. If, then, our musical world, in its endeavor to equalize this present day deficiency, fails to strain every nerve in its discrimination between the truly valuable and the mediocre, the danger arises of choosing this or the other work—on the plea of patriotic necessity—which under normal conditions could never be considered anything but clap-trap musical writing. Unless this menace is ever kept in mind, we incur the risk of lowering our musical standard.

NEW ENGLAND PROVIDES A SURPRISE

Those who have clung to the idea of an "American Bayreuth," a kind of Judgment Day in which all the musical glory of the land would be emblazoned in a spectacular pageant, may be secretly disappointed in the simple, unaffected, non-spectacular aspect of the Chamber Music Festival held last week in Pittsfield, Mass. Yet the three day Festival "in the snowy Temple of Music atop a mountain" may be conservatively regarded as one of the most significant musical events ever undertaken. Practical encouragement is given to composers, their mettle is tested in a manner which will temper them for the larger forms (a symphonic work is child's play for the master of the quartet) new ensembles are propagated, in brief, the best of creative and performing talent is brought forward.

Luckily the Chamber Music Festival is fostered by a woman who possesses sound musical discretion as well as the means of realizing her ideals. Mrs. F. S. Coolidge, serious musician that she is, has not only assured the future of this unique and historical Festival but she also maintains two sterling ensembles, the Berkshire Quartet and the new Elshuco Trio.

The vision of this New England woman and the influence of her Festivals on American composition will doubtless be widely recognized when time provides the broader perspective.

It is a great cause for which America is engaged in this war; it is a great struggle in which the very hope of the world is bound up that is being waged in Europe and on the high seas. It is an honor to have a part in it and all Americans, all of their lives, will be proud of the part they had in it or ashamed of their failure to do their part. The Fourth Loan is a fighting loan. Every subscriber to the Loan strikes a blow for Liberty, for Victory.

PERSONALITIES



Cyrena Van Gordon in Summer's Mood

Cyrena Van Gordon, mezzo-contralto of the Chicago Opera Association, who has been re-engaged with that organization for the next five seasons, attended the Cincinnati May Festival before going to Lake Geneva, Wis., for her summer's rest. Miss Van Gordon believes in the fullest interpretation of that word during vacation time, so that for weeks at a time she has neither touched a piano nor looked at a piece of music. But, believing also in hard work in its season, she is now busily engaged in preparing for the winter's concert programs and opera rôles. The picture shows her during the period of relaxation.

Farrar—Geraldine Farrar will appear as Columbia in a motion picture film to be shown in all the large cities of the United States in connection with the Fourth Liberty Loan campaign, which opens Sept. 28.

Raisa—Rosa Raisa, the young dramatic soprano of the Chicago Opera Company, said of her early life in Russian Poland: "At thirteen I was a revolutionist. A thinking person in Russia could be nothing else."

Fornia—Among late arrivals at the Virginia Hot Springs, Rita Fornia, of the Metropolitan Opera Company, ranks prominently. The singer is planning for a three weeks' rest at the famous Southern health and fashion resort.

Casals—A cable has been received from the famous Spanish 'cellist, Casals, to the effect that he has sailed from Spain. He is expected in America within the next two or three weeks and will begin his transcontinental tour about the middle of October.

Fevrier—Henri Fevrier, composer of "Monna Vanna" and of the new opera, "Gismonda," to be produced by the Campanini forces, has received special leave of absence from the French military authorities, to permit of his coming to the United States for the premiere of his opera.

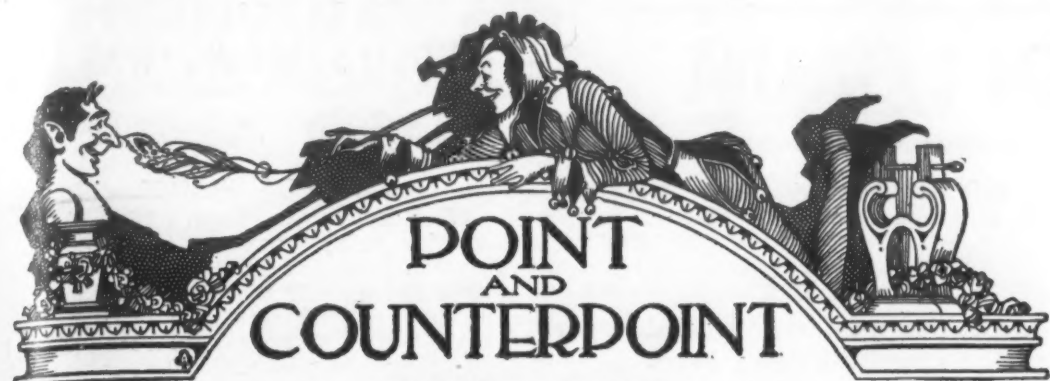
Teyte—Maggie Teyte wants a school of acting founded for opera singers. "Americans lack the stage manner," she says. "They have voices. They need more temperament"—and her proposal is to have the Society of American Singers inaugurate an acting class for all its performers.

Powell—In reply to every request that Maud Powell now receives for her autograph, she sends with her signature a letter requesting a Victor record, old or new, or a dollar to buy one. This is sent to one of the organizations that have been helping to supply records for the use of the soldiers and sailors.

Sousa—"Flags of Freedom," the latest creation of Lieut. John Philip Sousa, is now on the press and will be out of the publisher's hands very soon. Lieutenant Sousa was commissioned by the publicity committee of the Fourth Liberty Loan drive to write the piece which will serve as the official military march for the drive.

Mukle—May Mukle, the 'cellist, played recently at a musicale given at the home of Gertrude Watson at Pittsfield, during the Musical Festival, which drew many music-lovers to that region. With Rebecca Clarke, viola player and composer, Miss Mukle plans a ten-weeks' trip to Honolulu, leaving Oct. 1, for the Chamber Music Festival there. The two artists will give recitals on the Coast and in the East.

Althouse—Among the most interesting experiences in the career of Paul Althouse, the American tenor, was his recent concert at the U. S. Ordnance Plant at Perth Amboy, N. J., when he sang before an audience of 10,000 and was received with the greatest enthusiasm. On his forthcoming Western and Southern concert tour, Mr. Althouse has volunteered his services for the Fourth Liberty Loan and will also give extra concerts at every cantonment in the vicinity of the cities included in his itinerary.



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

SOME rules on the giving of interviews. (These are hints to the artist.)

Fix the writer with a cold, fishy eye; if possible, get his name wrong. That takes away any foolish ideas he may entertain as to his equality with the great. Besides, it destroys his childish exuberance of joy at the thought of an hour's talk with a person he has never seen before, doesn't want to see again, and who doesn't want to see him.

Begin the interview by putting him thoroughly at his ease. The best method is to say gayly, "You know, I'd rather go to the dentist any day than be interviewed. I simply hate it." That done, you might digress to the way in which your day is crowded with things waiting to be attended to at once, only your manager persuaded you against your better judgment to see one of these writing worms.

As soon as he takes out his notebook help him to concentrate by observing, "Now really, the very sight of a notebook makes me forget everything I ever had to say. So you must ask me a whole lot of questions about all sorts of things, for I practically haven't an idea in my head."

If he should make any notes after that, don't forget to assist him by saying, hastily, "Of course, I don't want you to use that"; or you might remark, "This, you understand, is absolutely confidential; it isn't for publication. It would get me into all sorts of trouble." Both are excellent ways to give the writer a fine, interested, yet impersonal viewpoint, from which he can with happy spontaneity write about you and your art.

As often as you possibly can, look at your watch or the clock, giving the impression that you are imperatively required elsewhere. As the writer earns his living by sitting idle, this will perhaps teach him a needed lesson on the value of time.

"Knock" brother or sister artists as much as you can, and by name, giving the interviewer that pleasant feeling of intimacy with you which by this time he craves.

When he prepares to go, ask him how soon "the article" is coming out, and don't forget to demand a sight of the proof. Add to your request for it a few choice stories of past occasions on which these awful newspaper people totally misrepresented you and what you said.

Wind up the happy little time by the remark that you do hope he's going to get "something original and pleasing" about you, because personally you are always bored to death with the things that are written about artists.

By following these few simple rules any artist can have the regulation interview. (Contributed by—but no, she she wants it to remain a secret.)

We blush to see our name at the top this week.

And these three paragraphs are contributed by Miss —:

Caruso's embarkation "on the high C's of matrimony" begins propitiously. We judge this by the fact that friend wife wept profusely last Thursday at the Central Park concert when 50,000 devotees smothered each other to get a glimpse of their idol and to shout *Bravissimo* at him.

We read this in a recent publication:

"The contralto, in the fourth of a series of concerts, was on the same high level as the preceding concerts. Her voice was in superb condition, which was evident when it peeled forth with smooth clearness of a trumpet without a flaw, 'Lo, hear the gentle lark.'

"She was plainly alive and expanded herself without stint."

Another writer evidently thinks perspiration is a hindrance to appreciation. She says: "His program was built that the intellectual should come first, which was necessary in the face of the intense humidity."

Thank you, Miss — and Miss —!

A Chicago musical paper in printing the program of the concert given at Lake Placid, N. Y., on Aug. 25, mentions this number:

"Neath the Southern Moon" from "Naughty Mr. Spiering"..... Victor Herbert

How Our Bandmen Americanized German Instruments

PARIS, Sept. 19.—A complete German band of sixty-two pieces was captured at St. Mihiel.

"We could not keep the German bandmen at the front to play for us," said the commanding officer's secretary in telling the story. "They were sent back as prisoners, but we kept the instruments. Our own bandmen immediately Americanized them by playing 'Yankee Doodle' on the German instruments."

CONTEMPORARY AMERICAN MUSICIANS

No. 35
MAX
ROSEN

MAX ROSEN, violinist, born in Roumania in 1900, the son of Benjamin Rosen, a barber and amateur musician. Family came to America when



© Victor Georg

aid of Mr. and Mrs. James Goldmark,

a MacDowell scholarship was secured for him, but was refused, as it was too small to send him abroad. Edward J. de Coppet then heard Rosen and offered to supply money for his education. While in New York Max took lessons from Alois Trnka and Bernard Sinsheimer.

Went to Dresden in 1912 to study with Auer. When Auer returned to Petrograd Rosen wanted to accompany him, but because of his religion was refused entrance into Russia. Then continued his studies with Willy Hess in Berlin. At the outbreak of the war, when Auer went to Christiania, Rosen went there and continued his work with his former master there. Made his debut in Christiania, followed by tours in Denmark, Sweden, Norway and Germany, where he made his Berlin debut in April, 1912. His New York debut was made Jan. 11, 1918, when he played the Goldmark Concerto with the Philharmonic Orchestra. Since then has been heard in many of the large cities of the United States. Present home in New York.

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EMMA ROBERTS FINDS INSPIRATION FOR HER WORK IN PINE WOODS



Emma Roberts and Mrs. Grace Bonner Williams at Norton, Mass.

Emma, Roberts, the contralto, spent the closing weeks of her summer vacation at House-in-the-Pines at Norton, Mass., preparing concert and recital programs for the coming season, which promises to be a busy one. The first engagement will be at the Worcester Festival next week.

Among Miss Roberts's musical friends who visited her during the season was Mrs. Grace Bonner Williams, the well-known Boston artist, and the snapshot reproduced herewith shows the two artists in the garden at House-in-the-Pines.

Edwin Franko Goldman Becomes the Leader of New York Police Band

Edwin Franko Goldman, who assumed temporary charge of the New York

Police Band July 1, has become the permanent instructor and conductor of this popular organization. During the two and a half months that he has been with the band more than fifty free concerts were given in various parks with such success that a movement is now on foot to continue these concerts during the entire winter season. Philip Berolzheimer, the Special Deputy Park Commissioner, who has charge of the music in the parks, became so interested in this organization that he made it possible through his public-spiritedness and generosity for the band to engage the services of Mr. Goldman for a term of years. Commissioner Enright has also become interested in the band to such an extent that he will grant them the privilege of several regular rehearsals each week. This means that after the first of October the band will be put through an intensive course of serious training, and it is expected that under the baton of their new and experienced conductor a new standard will be set, and that within six months the band will be established on a higher and more artistic plane than ever before.

Many Cities to Hear Amy Ellerman and Calvin Coxe This Fall

Further bookings for Amy Ellerman, contralto, and Calvin Coxe, tenor, now on tour, include Clarion, Pa., Sept. 27; Reynoldsville, Pa., Sept. 28; Monongahela, Pa., Sept. 30; Butler, Pa., Oct. 2; New Castle, Pa., Oct. 3, and Salem, Ohio, Oct. 4.

Artmusic Presenting New Songs

The publishing firm of Artmusic, Inc., is presenting this fall to the public a number of new songs which have already proved successful. Among them are "Forever, Is a Long, Long Time," "Floating Down the Sleepy Lagoon," "Mammy," "One for All and All for One" and "Waters of Venice," the last named an instrumental number.

Burlington, Vt., Hears Louis Graveure in Recital

Louis Graveure, the Belgian baritone, appeared in recital at the Majestic Theater, Burlington, Vt., on Sunday afternoon, Sept. 15. Mr. Graveure's recital was the first of the season in that city in the concert course of Arthur Dow.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Musical Tribute to Fighting Men as Part of Church Service

To the Editor of MUSICAL AMERICA:

Last spring, feeling that our Presbyterian service as it was before the war was not adequate to the expression of the feelings of the people, I searched for some time for some music that would fill the need. It is because so many attendants at our church have expressed their approval of these additions to the services that I write this letter, hoping that it may help some fellow choir-directors to solve the same problem.

It has been the custom in our church to read each Sunday morning the roll of its members who are in the service—the congregation rising and standing during the reading of this. We sing the "Intercessory Hymn," by Edward Gernom, a really fine composition, which improves with each singing. At the close of the services, following the benediction, choir and congregation sing softly the first two verses of "Ere We Leave Thy House, O Father," by Ernest Harrison, which is a prayer for our soldiers and sailors.

Words and music of that prayer and the words of the "Intercessory Hymn" are pasted in the front fly-leaves of the Hymnals. Those desiring the music of the "Intercessory Hymn" can have it from the choir for ten cents a copy. Over forty copies have been distributed

in this way, and a number have been asked for to send to friends in other places.

Our congregation has never sung anything so well as they sing this "Intercessory Hymn"—which is, by the way, from the hymn-book of King Albert of Belgium—and following the reading of the names of our absent boys, it makes an impressive and expressive devotional exercise.

We have sent copies of these two hymns to the boys of the choir who are overseas.

CAROLINE BEESOM FRY,
Organist and Director of Music,
White Plains Presbyterian Church.
White Plains, N. Y., Sept. 19, 1918.

Y. M. C. A. Needs Great Number of Entertainers Overseas

To the Editor of MUSICAL AMERICA:

The Y. M. C. A. is often asked how many entertainers it needs for the camps in France. It is estimated that it would take an entertainer, at the rate of one performance a day before each Y. M. C. A. audience (averaging 500 men in an audience), about ten years to cover the entire field. Joe Lorraine, the inimitable troubadour with a banjo, who wanders about the camps singing, playing and telling stories to any group of soldiers that is free—all are disposed—to listen to him, has a record of eighty-four performances in seven days—twelve a day. Indeed, the demand for entertainers of all kinds and both sexes is practically unlimited. To do one's bit

in this way is to give oneself the artistic experience of a lifetime.

FRANCIS ROGERS.

New York City, Sept. 15, 1918.

A Plea for the "Star-Spangled Banner" in Its Present Form

To the Editor of MUSICAL AMERICA:

It seems to me a waste of time and energy and your valuable space to have controversies in your columns over whether we shall or shall not accept the "Star-Spangled Banner" for our national anthem.

People generally could not love or feel the least sentiment toward an anthem because of laws passed on it, but primarily because of its merit and appeal musically.

After that would come the appeal of the words, and surely no man can sing

"Then conquer we must,
For our cause it is just;
And this be our motto:
"In God Is Our Trust.""

without feeling the keenest thrill!

If we have grown to love this hymn and associate it with our present righteous cause and the heroes of this war, why should we hark back so persistently to the circumstances of its composition many years ago?

Instead, pray, let us sing with fervor: "And the Star-Spangled Banner in triumph shall wave, o'er the land of the free and the home of the brave."

Mrs. THOMAS H. MALONE, JR.

Nashville, Tenn., Sept. 16, 1918.

WORCESTER'S PLANS READY FOR AMERICAN CONCERTS

All-Native Programs Will Open with Chadwick's "Judith" and Include Great American Works

WORCESTER, MASS., Sept. 9.—The complete program has just been announced for the all-American concerts that are to mark the sixty-first annual Worcester Music Festival, which opens in Mechanics' Hall, Sept. 30, with the first public rehearsal.

The opening concert, which will be on Oct. 2, will present four of the festival artists in George W. Chadwick's lyric drama, "Judith." These soloists will be Mme. Louise Homer in the title rôle, George Hamlin as *Anchior*, Reinald Werrenrath as *Holofernes* and Hartridge Whipp as *Ozias*. They will be supported by the Festival Chorus of 400 voices, and an orchestra consisting of sixty players from the Philadelphia Symphony Orchestra, conducted by Thaddeus Rich.

A symphony concert will be the attraction Thursday afternoon, when Mr. Rich will direct the playing of the overture to Goldmark's "Samson"; "New England Symphony," Kelley, and "Four Characteristic Pieces," Foote. Soloist with the orchestra will be George Hamlin, tenor, who will sing "Urbs Zion Aurea" from Parker's "Hora Novissima." Thursday night will bring the second performance in Worcester of Henry Hadley's "Ode to Music," which was presented for the first time at the sixtieth annual Worcester Festival last fall. The work will be given by soloists, chorus, special children's chorus, orchestra and organ. Soloists for the third concert will be Mabel Garrison, soprano; Emma Roberts, contralto; Arthur Hackett, tenor, and Milton C. Snyder, basso.

The fourth concert, Friday afternoon, will be by the orchestra, with Frances Nash, pianist, and Emma Roberts, contralto, as soloists. Miss Nash will play MacDowell's Concerto No. 2, D Minor, and Miss Roberts will sing a group of selections, including "The Looking Glass," Damrosch, "I Stood on de Ribber," Burleigh, and "Dawn in the Desert," Ross. The orchestral numbers

which will open and close the afternoon's program are the Prelude from "Natoma," Herbert, and "Tam o'Shanter," Chadwick.

Mme. Homer, Mabel Garrison and Arthur Hackett are scheduled to appear on the Artists' Night program, Friday evening, Oct. 4. In addition to the numbers by the soloists, the program will include these selections by the orchestra: "American Fantasia," Herbert, and "Three Dances," Gilbert. Miss Garrison, who makes her first festival appearance in Worcester, will sing an aria, Kelley, and later will give "O Woo a Woman" from "Cyrano," Damrosch. Mme. Homer will present Cadman's "Oh, Ye Birds of Spring," and a group of Homer compositions, including "Prospice," "Sheep and Lambs" and "Sing to Me, Sing." Mr. Hackett's numbers will be "Graduale" from Mass in E Flat, Beach, and "Columbus at the Helm," Siemmon. The concert will close with Daniels' "Peace with a Sword," which will be given by the orchestra and the Festival Chorus. Dr. Arthur Mees will be in his customary place as festival conductor.

A good advance sale of season tickets is reported, and all indications point to a successful festival. T. C. L.

Last season, owing to the press of touring work, the Little Symphony, the Barrère Ensemble and the Trio de Lutèce omitted their usual New York recitals. This season they will be heard at the Théâtre du Vieux Colombier.

WOMEN IN PHILADELPHIA HOLD STIRRING 'WAR SING'

Mrs. Baker Attends Event Participated in by 2500—Wassili Leps the Conductor

PHILADELPHIA, Sept. 18.—A community "sing" "of the women, by the women and for the women" was held here to-night in the Metropolitan Opera House, participated in by fully 2500 women and given official recognition by the presence and active participation of Mrs. Newton D. Baker, wife of the Secretary of War.

The affair was arranged as a demonstration of woman's interest in the war. As a sincere exemplification of the value of the community "sing" movement in assembling the home forces of America to support the men "over there" it probably has not been equalled.

First there was an all-star program. Mrs. August Belmont, formerly Eleanor Robson, now a member of the war council of the American Red Cross, Mrs. Vernon Kellogg of the Hoover Commission, author of "Women of Belgium," and Mrs. James S. Cushman, chairman of the war council of the Y. W. C. A. were speakers. Then there were Mrs. Baker, wife of the War Secretary, who sang several numbers and was warmly applauded; Reinald Werrenrath, Metropolitan Opera baritone, and Emily Stokes Hagar, whose voices were warmly acclaimed. Wassili Leps conducted the "liberty sing," which was essentially the audience's part of the program.

Every seat in the vast auditorium was filled and hundreds failed to obtain admittance. Virtually every women's war work organization was represented, including the Emergency Aid, National League for Women's Service, Navy Section of the Red Cross, Salvation Army, canteen workers, and munition workers in costume. T. C. H.

John McCormack and Mme. Schumann-Heink Sing Fay Foster's "The Americans Come"

While on a cruise recently aboard the yacht "Surf," John McCormack sang Fay Foster's "The Americans Come" to a party of convalescent soldiers and marines who had just returned from France. Mme. Schumann-Heink will place on her programs the same song wherever she sings this season.

Robert Boice Carson to Manage Musical Recreation in Oklahoma Camps

TULSA, OKLA., Sept. 10.—Robert Boice Carson, teacher of singing, has been appointed manager of the Oklahoma branch of the governmental music headquarters, to furnish musical recreation for the soldiers. His bureau will be under the supervision of the Council of Defense.

Mme. Niessen Stone Plans New York Recital for Nov. 16

Mme. Niessen Stone, the New York mezzo-soprano and vocal instructor, will resume her teaching in New York on Oct. 1. She has spent the summer at Schroon Lake in the Adirondacks and is now visiting her pupils. Mme. Namara, at Great Neck, Long Island. Mme. Niessen Stone will give her recital this year at Aeolian Hall on Nov. 16, for which she has prepared one of her interesting programs, including several novelties.

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of the

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GUIOMAR NOVAES TO APPEAR IN MANY CONCERTS THIS YEAR



Guiomar Novaes, the Brazilian Pianist, Peaks from a Peaceful Shell-hole at Elizabethtown, N. Y.

The young Brazilian pianist, Guiomar Novaes, who has had so distinct a success in her American concert tours, appears in the above snapshot in a moment of relaxation at Elizabethtown, N. Y., where she has been staying this summer. Miss Novaes will concertize again this season, appearing in many important concerts, under the management of Loudon Charlton.

GIVE CONCERT IN BANGOR

Winifred Christie and Victor de Gomez in Red Cross Benefit

BANGOR, ME., Sept. 10.—The Bangor Chapter of the Penobscot County Red Cross never scored a greater success than last evening, when before a record-breaking audience in the City Hall it presented in a joint recital Winifred Christie, pianist, and Victor de Gomez, cellist, with Mrs. Alix Young Maruchess as accompanist.

The program opened with the Saint-Saëns Sonata for Piano and 'Cello. So great was the enthusiasm that after the first movement the artists were tumultuously acclaimed, receiving an ovation at the close of the sonata. Victor de Gomez played two groups well suited to bring out the rich, full organ-like quality of his tone and to display his versatility. The first group comprised Naudel's Largo, a Beethoven "Minuet," Bellini's "Ave" and Haydn's "Capriccio." The second group consisted of Moussorg-

sky's "Meditation," Saint-Saëns's "The Swan" and Popper's "Tarantelle."

Miss Christie played Liszt's "Mazepa" for her final program number, a work demanding tremendous technique, great contrasts in fine coloring, strength and delicacy. For her first group the young artist played a Bach Prelude, Scarlatti's "Capriccio," Rachmaninoff's Prelude in G Minor and Moszkowski's "Concert Study." Mrs. Maruchess added to the pleasure of the evening by her sympathetic accompaniments.

The artists have all been spending their vacations at North Brooklin, Miss Christie and her guest, Mrs. Maruchess, occupying the Kneisel cottage.

J. L. B.

"OPERATIC NIGHTS" TO BE GIVEN AT HUNTER COLLEGE

Will Afford Public Opportunity to Study Ten Masterworks Without Cost—Robeson Among the Artists

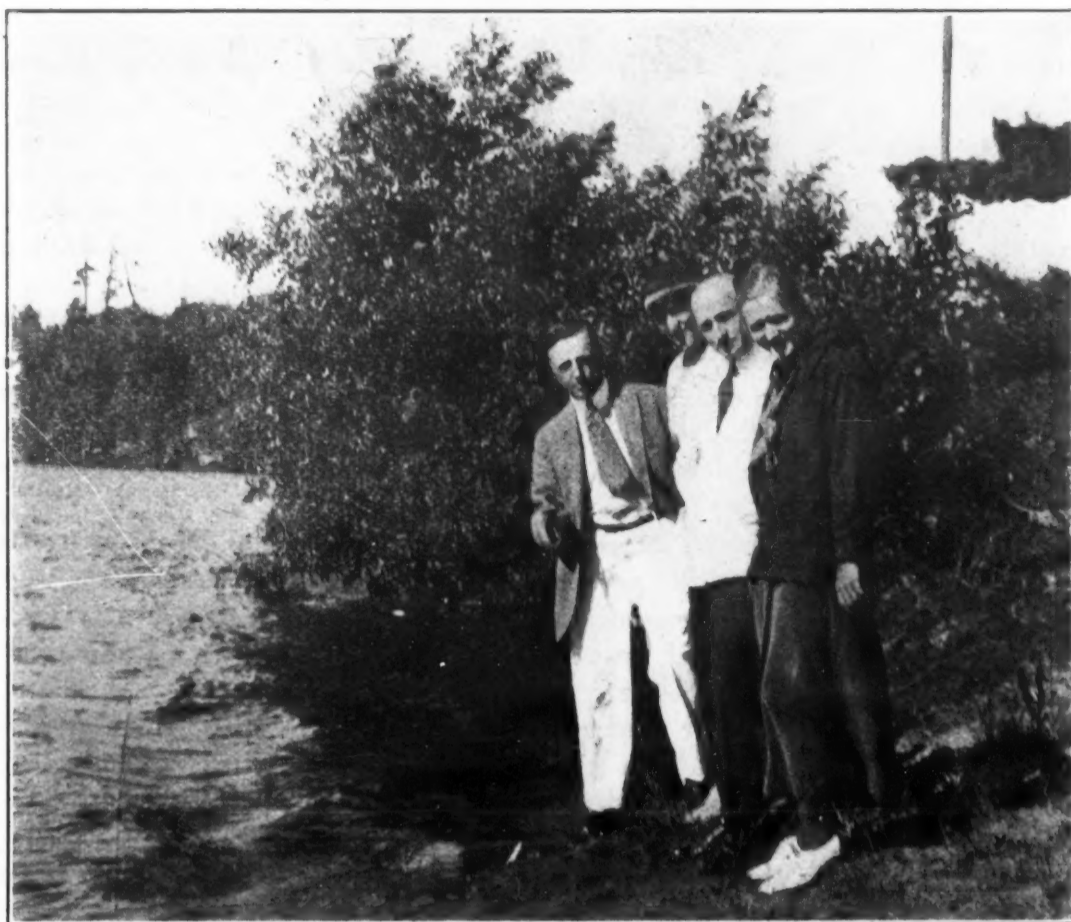
The music department of Hunter College, New York, and the American Art Education Society announced a series of ten "Operatic Nights" in connection with the evening college session. This will afford the public an opportunity to study ten operatic masterworks under favorable circumstances. Each one of the operas will be presented with a special cast of artists in as complete a manner as possible. The plot, the action and the distinctive features will be emphasized. "Aida" has been selected for the opening night, Thursday evening, Oct. 3. The following artists will appear: Leola Lucey, soprano; Lila Robeson, contralto; Giacomo Masuroff, tenor; Umberto Rovero, baritone, and Pierre Remington, basso.

While this course is free to the public, it will be necessary for all who wish to attend the operatic course to register, as in all the other courses. There will be no registration fee, but a registration card will be necessary for admission. Registration and enrollment will take place Sept. 26 and 27, from 7 to 10 p. m., and Sept. 28, from 3 to 5 and from 7 to 9 p. m., at Hunter College, Lexington Avenue and Sixty-eighth Street. The lecture will be given by Dr. Henry T. Fleck, and the music will be under the direction of Clemente de Macchi.

Spross and Mathieu Give Admirable Recital at Nurses' Training Camp

POUGHKEEPSIE, N. Y., Sept. 12.—Charles Gilbert Spross, the noted pianist and composer, of whom this city is justly proud, and Joseph Mathieu, tenor, of New York, gave a splendid recital on Tuesday evening, Sept. 10, before the Nurses' Training Camp at Vassar College. The recital was given in the Students' Building and the hall was crowded to capacity. Mr. Spross revealed his fine pianism in compositions by Sinding, Liszt and Moszkowski, and played superb accompaniments for Mr. Mathieu,

Mabel Beddoe Sings for the Canadian War Prisoners



Group of Artists Who Were Guests of Mabel Beddoe at Her Beautiful Summer Home on Lake Muskoka, Canada. Left to Right: Frank Blachford, Concertmaster, Toronto Symphony Orchestra; Miss Beddoe; Harry Oliver Hirt, the New York Pianist; Mary Morley, Canadian Pianist

MABEL BEDDOE, the Canadian contralto, spent the summer at her beautiful home on Muskoka Lake, located about 100 miles north of Toronto, in one of the beauty spots of Canada. It has been Miss Beddoe's practice each year to give a concert toward the close of the summer season at her home. The one this year was for the benefit of the Prisoners of War Bread Fund, one of the important Canadian charities, to which many wealthy residents of Canada have contributed.

In addition to Miss Beddoe the following artists assisted at the concert: Frank Blachford, violinist, concertmas-

ter of the Toronto Symphony Orchestra; Mary Morley, the Canadian pianist, and Harry Oliver Hirt, the well-known New York pianist and accompanist. The beautiful grounds were artistically decorated and, as the English national anthem was sung, a huge bonfire was lighted, giving a distinctly dramatic touch to the opening of the program. Miss Beddoe sang a number of songs, among them "Oh, Canada," with violin obbligato, and responded to the demand for encores. A goodly sum was raised for the charity.

Miss Beddoe will be heard in many concerts and recitals during the coming months.

sharing the applause with the tenor, who sang seven of Mr. Spross's songs. These included "Ishtar," "Lorraine, Lorraine, Lorree," "A Rose Garden," "My Marjorie," "Sweet, Sweet Lady" and "I Love and the World Is Mine." In addition to these Mr. Mathieu offered several songs by H. T. Burleigh and songs by Edward German, Seiler, del Riego,

Deems Taylor and Murchison. As an encore he sang "Red Cross Ranks," by Roy and Kenneth Webb of New York. The concert was a notable success and was arranged by Mr. Spross, who has given of his time generously during the entire summer for war work, being identified with all movements in this field in Poughkeepsie.

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The Musical Alliance and the Status of the Musician Under the "Work or Fight" Order

As is known, some of the local boards in various parts of the country under the "Work or Fight" order issued by Provost Marshal General Crowder from Washington having designated certain musicians, music teachers, and even organists, as being engaged in "non-essential, non-productive work," have ordered them to quit their jobs and seek others which would come under the designation of necessary work to aid us in winning the war.

As is also known, the Alliance has taken the matter up with the Provost Marshal General and we have published two replies from him, one of which contained the amended order of instructions, but, nevertheless, as far as we could understand the position taken by the Provost Marshal General, he stood by the original order and virtually left its interpretation to the local boards.

In a recent article we stated that it should be remembered that the responsibility to mobilize the whole nation for the war, either in the way of armies, navies or work essential to winning the war rested largely with the Provost Marshal General, and consequently any action on his part must be judged from that point of view.

We also reminded our readers that at the time the original order was issued it was accompanied by a statement from the Provost Marshal General that the local boards should act with intelligence, discretion and sympathy in judging each particular case.

We also stated that since that time further instructions had come from Washington to the effect that whenever anyone had been ordered to leave the work he was doing and engage in work which was considered productive and essential he was not called upon to do so until he had put the matter up to the local board to find him another job which would pay him as well as the one he had been ordered to quit.

Since then we have received the following letter from the Provost Marshal, by Joseph Fairbanks, Lieutenant Colonel, Judge Advocate.

WAR DEPARTMENT
Office of the Provost Marshal General,
Washington.

September 7, 1918.

Mr. John C. Freund, President
The Musical Alliance of the United States,
New York.

Dear Sir:

With further reference to your letter of August 1 it appears that there has been some public discussion on the topic which you then raised as to whether certain musicians, such as church organists and music teachers, are included within the operation of the regulations providing for the withdrawal of deferred classification and order number of registrants found to be idlers or engaged in certain non-productive occupations.

In order that there may be no doubt on the subject, permit me to say that church organists and music teachers are not included within the operation of these regulations. No musicians other than those engaged in and in connection with games, sports and amusements are within the defini-

tion of persons engaged in non-productive occupations contained in my telegram No. B-1885, from which you quoted in your letter of August 1, and, furthermore, of those who are so engaged in and in connection with games, sports and amusements there are excepted all actual performers, including musicians, in legitimate concerts, operas, motion pictures or theatrical performances, and the skilled persons who are necessary to such productions, performances or presentations.

As stated in my letter to you of August 8 local boards in the administration of these regulations are confined to the existing definition of "non-productive occupations," and under the terms of the telegram containing the instructions to the boards which occasioned your inquiry no board would be justified in withdrawing the deferred classification of a musician unless it was determined that he was engaged in and in connection with games, sports or amusements, and that being so engaged he was not an actual performer in legitimate concerts, operas, motion pictures or theatrical performances or a skilled person necessary to such productions, performances or presentations.

E. H. CROWDER,
Provost Marshal General.
By
Joseph Fairbanks,
Lieut. Colonel, Judge Advocate.

JF-lwr.

If we interpret the above letter correctly it shows that those musicians would have to give up their work if they were engaged in connection with games, sports or amusements, which leaves the position where it was before with regard to music teachers, organists and others, and limits the exemption of musicians to actual performers in legitimate concerts, operas, motion pictures or theatrical performances, and the skilled persons who are necessary to such productions, performances or presentations except a music teacher would be considered necessary for those who are engaged in concert, operatic and other musical work of a public character, though this is not made clear in the Judge Advocate's letter.

John C. Freund

President The Musical Alliance of the U. S.

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(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

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1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary.
501 Fifth Avenue, New York.

Checks, Post Office and Express Orders should be made payable to the Musical Alliance of the U. S.
Depository: Bankers Trust Company

An Offer of Land for the National Conservatory

I noticed in the last issue of your MUSICAL AMERICA the "great fight" the Alliance is making for the advancement of music in the United States.

The Alliance favors the great scheme of establishing a National Conservatory of Music. Evidently it should be located near the center of the United States.

We offer to give five acres of land, located one-half mile east of Notre Dame University and one-half mile north of South Bend, Ind., if they will build the conservatory on the same.

Respectfully yours,
I. HUTCHINS,
E. HARRINGTON.

South Bend, Ind., Sept. 17, 1918.

It Stands for All That Is Worth While in Music

Enclosed please find my check for \$1. It was my intention long ago to join the Alliance, because it stands for all that is worth while in music.

Mrs. J. H. SENISSAERT.
Denver, Col., Sept. 3, 1918.

Two New Members from Long Island, N. Y.

Enclosed please find \$2 for annual dues for membership to the Musical Alliance for Iris Solms, Richmond Hill, L. I., and for myself.

Mrs. W. P. YOUNGS.
Stony Brook, L. I., Sept. 3, 1918.

Will Stimulate Musical Interest Throughout the Country

I am enclosing you herewith \$1 with the request that you kindly enroll me as a member of the Musical Alliance, and would state that it affords me considerable pleasure to be allowed the privilege of membership in so splendid an enterprise as this one.

Allow me to congratulate you most heartily on the launching of so worthy a

movement as the Musical Alliance, the result of which must ultimately reflect the greatest credit on your valuable paper, which has had the foresight to foster an organization whose influence will be most beneficial to all concerned in the furtherance of musical art in this country during the next generation. You have performed a most commendable work in the interest of both the musician and layman, and one whose far-reaching effects will stimulate musical interest throughout the entire country. Wish you continued success.

SERGEANT GUSTAVE KLEMM.
Camp Holabird, Md., Sept. 9, 1918.

Lillian Bissell of Hartford (Conn.)
a Member

Enclosed please find \$1 for membership in the Musical Alliance.

LILLIAN L. BISSELL.
Hartford, Conn., Sept. 4, 1918.

Miss Broughton of Little Falls (N. Y.)
Joins

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JULIA E. BROUGHTON.
Little Falls, N. Y., Sept. 4, 1918.

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HUTCHENS PIANO HOUSE.
Lockport, N. Y., Aug. 30, 1918.

John V. Pearsall of Arlington (N. J.) in the Fold

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JOHN V. PEARSALL.
Arlington, N. J., Aug. 19, 1918.

Mrs. L. G. Dively of Berlin (Pa.) a Member

Enclosed find \$1 for membership in the Musical Alliance.

Mrs. LULU G. DIVELY.
Berlin, Pa., Aug. 19, 1918.

More Alliance Supporters

Raymond Fagan of Rochester (N. Y.) Joins

Enclosed please find \$1 for membership in the Musical Alliance.
RAYMOND C. FAGAN.
Rochester, N. Y., June 4, 1918.

Mrs. H. W. Patten of Philadelphia Joins

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.
MRS. H. W. PATTEN.
Philadelphia, May 7, 1918.

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JOHN A. TENNEY.
Chicago, Ill., July 6, 1918.

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Philadelphia, Pa., July 2, 1918.

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MARION COLLAMORE.
New York, N. Y., July 2, 1918.

Another Member from Wilkes-Barre, Pa.

Enclosed please find \$1 for membership in the Musical Alliance.
EDITH M. HOFFMAN.
Wilkes-Barre, Pa., July 3, 1918.

Glad to Become a Member

I am right glad to become a member of the Alliance and with pleasure I enclose my check for \$1 to further this excellent cause.
WILLIAM J. SHORT.
Northampton, Mass., July 3, 1918.

Much Interested

Enclosed please find \$1 for membership dues in the Musical Alliance, in which I am much interested.
MISS N. W. MC MANIGAL.
Logan, Ohio, July 3, 1918.

Will Work Among Her Students

Enclosed please find check for \$2 to pay for two members I received for this good cause, Lillian Rosen and Norma Newman. I certainly will do all I can to secure new members among my students.
Wishing you all success.
FANNIE KURTH-SIEBER.
Brooklyn, N. Y., Sept. 9, 1918.

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With all best wishes,
EMILY MARGUERITE SCHLOEMAN.
White Plains, N. Y., July 29, 1918.

Florence Hauer of Lebanon (Pa.) a Member

Enclosed please find \$1 for membership in the Musical Alliance.
FLORENCE L. HAUER.
Lebanon, Pa., July 29, 1918.

A Wonderful Idea

I heartily endorse John C. Freund's wonderful idea, American music for Americans.
MRS. WILLIAM HORSFALL, JR.
Marshfield, Ore., Aug. 2, 1918.

Carl G. Gardner of Greensburg (Pa.) Joins

I hereby apply for membership in the Musical Alliance and enclose annual dues of \$1.
CARL G. GARDNER.
Greensburg, Pa., Aug. 2, 1918.

Margaret E. Clark of Derry (N. H.) a Member

Enclosed please find \$1 for membership in the Musical Alliance.
MARGARET E. CLARK.
Derry, N. H., Aug. 2, 1918.

Mrs. B. Soewenberg of California a Member

Enclosed please find \$1 for membership in the Musical Alliance.
MRS. BABETTE SOEWENBERG.
San Anselmo, Cal., Aug. 26, 1918.

Mrs. Franklyn B. Sanders of Cleveland (O.) a Member

I herewith take pleasure in enclosing my check for \$1.
MRS. FRANKLYN B. SANDERS.
Cleveland, O., Aug. 22, 1918.

So Great and Much Needed an Organization

It is more than a pleasure to add my small dollar for membership in so great and much needed an organization.
ROSELYN M. SARGENT.
Los Angeles, Cal., Sept. 9, 1918.

James O. Scott of Pontiac, Ill., a Member

Enclosed please find \$1 for membership in the Musical Alliance.
JAMES O. SCOTT.
Pontiac, Ill., Sept. 9, 1918.

Mrs. Winthrop Edgar Joins

Enclosed please find \$1 for membership in the Musical Alliance.
MRS. ELIZABETH WINTHROP EDGAR.
New York, N. Y., Sept. 9, 1918.

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MURATORE TO TOUR COAST

Famed French Tenor and Wife to Return Shortly from Europe

Lucien Muratore, the noted French tenor, will open his season with a tour of the Pacific Coast. Eight dates have been booked for him in that section. His active participation in the war and his services for the various patriotic campaigns in this country have won him a unique position in the artistic world of the country, and Manager Frank W. Healy has booked him for three consecutive Sundays in San Francisco, on Oct. 6, 13 and 20, as well as for concerts in Los Angeles. In the Northwest he will be presented by Laurence A. Lambert of the Ellison-White Musical Bureau. Portland, Vancouver and Seattle are the cities Mr. Muratore will visit in that locality. The entire Coast is interested in his forthcoming tour, under the management of Healy and Lambert.

Mr. Muratore and his wife, Lina Cavallieri, have spent the summer in Europe, staying in Rome at first and later in Paris. Word has recently been received from him stating that he is sailing soon for this country and will arrive here in time to fulfill his contracts. Inquiries concerning Mr. Muratore's open dates come from every section of the country and give assurance of his widespread popularity. Concert Management Arthur Judson has full charge of his concert engagements.

Fourth Children's Twilight Concert Is Patriotic Song Review

The fourth Children's Twilight Concert on the Columbia University "green," New York, on Thursday evening, Sept. 12, was presented in the form of a "patriotic song review," in which the Y. M. C. A. Song Leaders' Training School, under the direction of Robert Lawrence, sang "America," "The Battle Hymn of the Republic," the "Marseillaise," "Old Kentucky Home" and many of the most popular patriotic songs of the day, such as O'Hara's "Send Me a Curl," Elliott's "There's a Long, Long Trail," Novello's "Keep the Home Fires Burning," Breitenfeld's "The Last Long Mile," George M. Cohan's "Over There" and favorites like "Love's Old Sweet Song," "The Sunshine of Your Smile" and "Pack Up Your Troubles."

Composers Hear Own Works at Musicale in Portland, Ore.

PORTLAND, ORE., Sept. 9.—Three composers, Sergeant Edward Ballentine, Marian Bauer and Dent Mowrey, who are at present in Portland, were entertained at a tea given by Mr. and Mrs. George Wilbur Reed at their home in Laurelhurst on Saturday afternoon, Sept. 7. At the musicale which preceded the tea hour, Mrs. Maurice W. Seitz played Miss Bauer's "Druids," "Visions" and "The Tide." Mr. Reed followed this by singing Miss Bauer's "The Coyote" and "Youth Comes Dancing O'er the Meadow," with the composer at the piano. Mr. Mowrey played two of his latest works, a Gavotte and "Tartar Dance," and his "Impressions Upon Viewing Four Art Masterpieces." Mr. Reed also sang two of Mr. Mowrey's songs. Sergeant Ballentine, who is stationed at Vancouver, in the Aero Division of the Signal Corps, played his "Morning" and "Peter Pan," ending with a delightfully humorous composition, "A Theme with Variations." A. B.

MARGUERITE RINGO WON NEW LAURELS AT LOCKPORT FESTIVAL



Photo by Campbell Studios

Marguerite Ringo, the New York Soprano

Marguerite Ringo, the New York soprano, was accorded high praise for her vocal artistry as one of the featured soloists at the Lockport Festival held in Lockport, N. Y., during the week of Sept. 2. Mrs. Ringo was heard in a group of songs by Harvey Worthington Loomis, accompanied by the composer. According to MUSICAL AMERICA's correspondent, the young singer has a delightful voice, full of warmth and buoyancy. The tones throughout the entire compass of the voice were easily produced and well controlled and she revealed good musicianship in her interpretations.

Marie Tiffany Goes on Southern Tour Before Opera Season

Marie Tiffany, the concert and operatic soprano, is having a full season despite war conditions. So busy is she that her return to New York will be only in time to be on hand at the opening of the Metropolitan Opera Company's season. Miss Tiffany has been a member of that company since 1916. Her bookings include the following:

Sept. 23, Newberry, S. C.; 24, Greenville, S. C.; 25, Columbia, S. C.; 26, Statesboro, Ga.; 27, Millen, Ga.; 30, Jacksonville, Fla. Oct. 1, Quincy, Fla.; 2, Albany, Ga.; 3, Opelika, Ala.; 4, Canton, Ala.; 7, Tuscaloosa, Ala.; 8, Russellville, Ala.; 9, Decatur, Ala.; 10, Fayetteville, Tenn.; 11, Scottsboro, Ala.; 14, Middletown, O.; 15, Dayton, O.; 16, Van Wert, O.; 17, Hamilton, O.; 18, Eaton, O.; 21, Owensboro, Ky.; 22, Lexington, Ky.; 24, Huntington, W. Va.; 25, Bluefield, W. Va.; 28, Mechanicsburg, O.; 29, Lebanon, O.; 30, Lancaster, O.; 31, New Lexington, O. Nov. 1, Athens, O.

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ITALY SEES DAWN OF A BETTER SEASON

Country Recovers from Blight of the Caporetto Disaster and Looks Forward to New Day of Musical Prosperity — a Review of Rome's Year

By ALFREDO CASELLA

Rome, June 30, 1918.

(Delayed by Censor)

WITHOUT having lived through the dismal days that followed the Caporetto disaster last October and November, it is almost impossible to conceive under what difficulties the musical season of 1917-1918 was inaugurated in Italy. A painful shock caused by the sudden crash of all that we had gained in three years of victorious warfare—a frightful dread of the future after such a catastrophe, and then the immediate material consequences of the enemy invasion: hundreds of thousands of unfortunate refugees falling back on Lombardy, Piedmont and Bologna, forcing the authorities to requisition all available buildings, among which naturally were the theaters, large and small, concert halls and even *cafés chantants* and music halls.

To these complications caused by the Caporetto disaster one must add the shortage of coal. The reduction of 50 per cent of the consumption of fuel made it practically impossible to heat any building not used for war purposes. Under these circumstances most theaters remained closed, and even the orchestral societies of northern Italy, now so numerous and flourishing, could only give a few concerts toward spring. However, that same admirable courage that helped our country to bear up after its ill fate and recuperate so rapidly that it could send troops to France less than seven months later to fight side by side with American boys and the French and English, that same courage was equally made manifest in the reorganization of national life, and principally in musical life, which plays such an important part in our intellectual activities.

Thus, when little by little the effects of the misfortune diminished, the season started. Naturally, it was not a very brilliant one, but it was noteworthy in that no artistic season has ever taken place during such frightful difficulties as this one. Our largest theater, La Scala, remained closed. There were numerous plans for its reopening—it was to be under Visconti di Modrone-Toscanini management. But they all had to be abandoned.

In Rome the Costanzi, however, opened its doors on the traditional date, New Year's Eve. The story goes that when the board of administration met a few weeks prior to the reopening of the theater, remarks such as these were heard: "We will give 'Falstaff' if we have a baritone"; "We will give 'Otello' if we have a tenor"; "We will give the new works of Puccini, 'Le Tabarro' and 'Suor Angelica' if the author finishes them," etc. In spite of all this, the season took place and, although devoid of sensational events, it attracted numerous and faithful audiences, and there were some good performances. Moreover, the Costanzi, contrary to other years, remained

open until May. The repertoire was a most "quiet" one: "Falstaff," "Trovatore," "Aida," "Forza del Destino," "Rigoletto," "Puritani," "Norma," "Barbiere di Siviglia," "Mefistofele," "Andrea Chénier," "Bohème," "Fanciulla del West," "Butterfly," "Tosca," "La Rondine," etc.

Most noteworthy among the artists were Gilda dalla Rizza, who triumphed in the parts of *Magda* in "La Rondine" and *Alice* in "Falstaff," and Elena Rakowska, a fine soprano. In "Bohème," a young English girl, Marguerite Sheridan, made her debut and she was an exquisite *Mimi*. Another remarkable debut was that of Signorina Ottein, a future diva, who is only sixteen, in "Barbiere." In many rôles Alice Zeppilli was much appreciated. She has a charming voice and is a most agreeable artist. Among the men an admirable tenor was Di Giovanni, who in his numerous performances gave proof of magnificent natural gifts and an excellent vocal science. Nazareno De Angelis and Giuseppe Danise, baritones, and the young tenor, Dino Borgioli, are also to be noted. The orchestra was good under the expert direction of Ettore Panizza. The chorus and scenery deserve mention.

During its long season the Costanzi gave only one new work, a Biblical drama in three episodes, "Maria di Magdala," poem and music by Vincenzo Michetti, a young composer, a pupil of Mascagni, at present a captain in our army. This work given last March achieved a favorable success. One must not seek great originality in the drama of Michetti, nor any effort toward the solution of even one of the numerous problems which confront the musical theater of the present day. Nothing in this drama differs from its Italian and foreign precedents of the past twenty years. Nevertheless, the author, in spite of his youth, shows unquestionable scenic skill, and this work is full of life and hangs well together. It is certainly not the work of an innovator, or even of one anxious as to the future, but it is a good theatrical composition.

Even though they had to remain closed early in the season, little by little the theaters of Italy reopened their doors. In Naples the San Carlo had quite a good season; in Milan the Dal Verme and the Tarciano were open as well as the Politeama Chiarella of Turin. Genoa, Palermo, Catania, Parma, Alexandria, Messina, Cremona, Modena, Spezia, etc., had seasons which were more or less successful. This information suffices to show that, difficult as this year has been, our theatrical life, at first severely impaired, rapidly regained the greatest part of its usual intensity and was able to recover itself in a creditable fashion.

Concerts at Augusteo

The Augusteo resumed its concerts in December. Financially, they were a much greater success than last year. (There are a hundred thousand more persons in Rome than before.) Artistically, they were slightly inferior. René Bâton, the French conductor, was warmly welcomed. Owing to a furlough accorded him, we had the pleasure of once more applauding our friend, Vittorio Gui, a young and talented conductor. Two other concerts were given under the bâton of Riccardo Zandonai, who conducted his new symphonic poem, "Patria Lontana," which is an interesting work with fine orchestral sonorities. The remainder of the concerts were directed by Bernardino Molinari, with the admirable mastery which he now possesses, which makes of him one of our greatest living conductors.

Among the soloists Arrigo Serato, the violinist, had his usual success. Two young girl débutante pianists, Lydia Tartaglia and Luisa Baccara, were most interesting and promising. Ricardo Viñes, the wonderful Spanish pianist, was heard for the first time in Italy and had a real triumph. We were happy to

hear and enjoy Mme. Jeanne Montjovet, the exquisite Parisian singer, once more.

Francesco Malipiero's splendid orchestral poem, "Le Pause del Silenzio," was among the finest new symphonic works heard. Its originality, its richness of invention, the audacity of its language, the beauty of its tone, the quality and the newness of its emotion make of it one of the most beautiful symphonic works composed in Europe within recent years. The audience was obviously impressed and the loud and enthusiastic applause of the multitude easily overcame the opposition of a grumpy and dissatisfied few.

Perform Modern Works

The new but already most flourishing *Società Italiana di Musica Moderna*, whose cultural influence is steadily growing throughout Italy, gave six concerts at the Royal St. Cecilia Academy. It produced sixty new works of Italian, French, Russian, Spanish, English, Roumanian, American and even Japanese composers. One of the concerts was given in memory of Claude Debussy a week after his death, in which Mme. Jeanne Montjovet, the *Quatuor Corti* and Alfredo Casella were heard. The life of this courageous and active society now seems definitely assured. With the assistance of its monthly paper, *Ars Nova*, and the judicious use of all these activities, it will certainly play an essential and predominant part in the Italian musical revival. And the writer wishes to tell the American public that young American composers will find precious and powerful means of having their works performed in Italy, as well through the society as through the Augusteo.

Arturo Toscanini, always ready to devote himself to alleviate the misery caused by the war among the musical proletariat, organized and conducted during the winter a series of twelve orchestral concerts that took place at the Milan Conservatory for the benefit of the chorus, singers and the orchestra of Milan. They were very successful, netting a profit of nearly 80,000 lire. As for their artistic success, the name of the leader makes all commentary unnecessary.

On his programs, composed of the best classical and modern works, Toscanini had the happy idea of including a number of symphonic works by young Italian composers, such as Pizzetti Malipiero, Respighi, Tommasini, etc. This is a public recognition of the worth of our new school, for which we are thankful to the great artist.

There were many celebrations in memory of Claude Debussy in the principal Italian cities. Besides the one already mentioned, given by the *Società Italiana di Musica Moderna*, several more took

place in Turin, Milan, Genoa, Naples, etc. But the most important and solemn manifestation was held on June 8 at the Teatro Comunale in Bologna, and it attained the grandeur and the significance of a national commemoration. It was organized by the Liceo Rossini of Bologna, with the co-operation of the Orchestra Bolognese, conducted by Rodolfo Ferrari, Nesso Capelli and Alfredo Casella.

A manifestation, both musical and political, took place last March at the Augusteo; it was a reception in honor of the Allied military bands—an American band, the English Royal Guard and the French Garde Républicaine. That enormous hall, filled to overflowing with an enthusiastic audience, and the stage, with 400 wonderful uniforms, really were a fairylike sight.

Resurrection of Musical Italy

Notwithstanding Italy's terrible handicap during the past fall and winter, the 1917-1918 musical season was very satisfactory and proves a vitality and a capacity for reconstruction right after a national calamity, in every way worthy of a big country and of a strong, serious and tenacious people. And it is with joy that we young composers, who bear the responsibility of our race's musical future, have seen our country's magnificent artistic resurrection not only survive to this misfortune, but grow in intensity during the last few months. It confirms strikingly the accuracy of our previsions and the value of the cause which the best intellectual energies of new Italy are defending against a *passéisme* which now has been definitely set aside.

ALFREDO CASELLA.

TO PERFORM BELGIAN WORKS

Ysaye Will Include Music by Compatriots on Cincinnati Symphony Programs

The fact that Eugen Ysaye, the recently appointed conductor of the Cincinnati Symphony Orchestra, is a Belgian, together with the position which his heroic little country occupies in the public esteem, has lent special interest to the works of a group of Belgian composers which Mr. Ysaye proposes to include on his programs of the Cincinnati Symphony Orchestra this season. First among them are the compositions of César Franck, who was born in Liège and was a warm friend of Mr. Ysaye, and whose Symphony in D Minor was given a notable exposition last spring by the Cincinnati Symphony Orchestra under Mr. Ysaye's bâton. Other compositions to be included in the last are an Adagio for String Orchestra; a "Fantasie on Angevin Airs," by Guillaume Lekeu; First Symphony and Three Orchestral Poems by Theodore Ysaye, brother of the conductor, who was widely recognized in his own country as a representative composer and who died last year in France; "Poèmes Sur L'Ardenne" and "Walloon Noëls," by Joseph, for orchestra and organ; "Flemish Kermess," by Jan Blockx; "La Mer," by Paul Gilson; Variations for string orchestra, by Arthur De Greef, and compositions by Peter Benoit, Edgar Tinel and others.

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Originator of National Anthem Day Tells How She Brought Her Project to Fruition

Helen Fulton, Whose Idea Set New York A-Singing the "Star-Spangled Banner," Perfected Plans in Two Weeks—Other Cities Eager to Follow Metropolis' Lead

WHEN the first observance of National Anthem Day set everyone in New York singing the "Star-Spangled Banner" on the one hundred and fourth anniversary of the writing of the song, Sept. 14, the public probably did not realize that behind it all was just one person, the same indomitable Helen Fulton who has already done a big bit for Uncle Sam. She it was who in two weeks elaborated the plans which put a trained singer in every theatre and motion-picture house in the city to lead the audiences in singing the hymn, a copy of the words of our anthem in every theater program and on every table of every restaurant and in the windows of many shops, such leaders as Harry Barnhart and L. Camilieri in the parks to conduct gigantic community choruses, and Anna Fitzu of Metropolitan fame on the steps of the City Hall to sing the anthem from that spot for the first time in the city's history. If it were not for Helen Fulton, New York might never have waked as it is now beginning to do to the fact that the "Star-Spangled Banner" is one of the world's most stirring songs.

As innocent of politics as a baby, Miss Fulton took her courage in her hands and went to see Henry MacDonald, director of the Mayor's Committee on National Defense.

"I showed him my plans," said Miss Fulton to a representative of MUSICAL AMERICA. "He liked them and had me appointed chairman of the Mayor's National Anthem Committee, and—that's all. Everything went off smoothly and easily, except that I had to work pretty nearly twenty-four hours a day to put it through, but then that's nothing."

Original Project

"My original project called for an even larger celebration than that we actually had, but the idea only occurred to me in July and it was not possible to do everything I wanted to. However, future Anthem Days will give us plenty of time and I expect to see my plans entirely carried out by the end of the story."

"I wrote to Thomas F. Smith, secretary of Tammany Hall and Congressman from my district, and asked him whether the fourteenth of September could not be set as National Anthem Day by act of Congress. I thought it would be splendid if we could initiate a nationwide movement in that way, but the time was too short—not much more than a fortnight. Large bodies move slowly and Mr. Smith thought we ought to try to have National Anthem Day set by executive order instead of by Congressional action, but even executive orders can't be commandeered. Next year, however—" Miss Fulton paused and the



Photo by Bain News Service

Helen Fulton, Who Originated National Anthem Day, Celebrated in New York on Sept. 14

twinkle in her eyes showed that her sigh was one of hope.

"I am particularly interested in arranging and producing a pageant depicting the history of the 'Star-Spangled Banner' and the customs and life of that period in the development of the United States. Some time during November, or perhaps as late as the holidays, that pageant is going to materialize. Then I am preparing a patriotic movie to show the history of the song and we will have that shown in the moving-picture houses. The stores have already begun to co-operate with us by putting a copy of the words in every package they send out. Local Anthem Days will continue to be observed as this first one was, with community choruses and singing in the theaters and movie-houses."

"And Anthem Days that aren't local?" Miss Fulton was asked. "Will there be any such things?"

"It looks that way," she replied with a laugh. "Hoboken, of all places, has been enthusiastic about the scheme and the papers ask to have a day set by the Mayor for observances like those we had here. I have received clippings from Detroit that are just as enthusiastic and in fact the whole country, so far as I can judge from the newspaper comments I have seen, is eager to follow New York's example and will voluntarily organize celebrations to impress on the popular consciousness the importance of knowing our national anthem. There is no reason that I can see why every man, woman and child in the United States, American and foreign-born, should not

Pageant Depicting History of "Star-Spangled Banner" Among Her Other Patriotic Plans—Acquainting Our Men in Service with Their Anthem—When the Street Gamin Whistled His Country's Hymn

be so familiar with the words and music of the 'Star-Spangled Banner' that it shall in time become the Allied Anthem to all nationalities residing in this country. Wherever our flag is, there should our anthem be also. In fact it should be known abroad too, just as the 'Marseillaise' and songs of the other Allies are known here.

"I am having several thousand postcards printed with one verse of our song and the slogan, 'One Flag, One Country, One Anthem.' At the side it says, 'Learn Your National Anthem To-Day.' These I am sending, at my own expense, to soldiers in the embarkation camps. I'd like to make sure of every soldier 'over there,' and every sailor too, having one, and I'd like to have translations sent broadcast among our Allies, but—where's the money to come from? I'm no millionaire!"

For Standard Version of Words

"And there's another difficulty besides that of financial backing. Everybody has his own version of the song. Some think we ought to say 'clouds of the fight' instead of 'perilous fight' because when Key was an old, old man and made an autograph copy for someone or other he made that change from his own original text. But if we make that change we must make others too—for instance, 'on that shore' instead of 'on the shore.' There's simply no stopping once you begin. Personally, I prefer to stick to the

words that were first printed in the Baltimore Patriot, one hundred and four years ago, for they afford a standard that leaves no room for controversy. That is the version we have used and I expect it will be employed by everyone who takes up the Anthem Day scheme.

"About the music the situation is far less satisfactory. The tune as edited by Sousa and Walter Damrosch was only authorized for the navy, and even if it had full and unqualified government sanction we could not have used it, for in getting things arranged at such short notice we had to put up with whatever version our musicians happened to be in the habit of using. I suppose any version that might be chosen for the National Anthem Day celebrations will probably be used everywhere, but it's going to be an awful job to settle on one form of the tune and then put it in the hands of all our musicians. Nothing has yet been done about it by my committee; so far as we are concerned the matter rests with the future."

"Have you seen anything that would tend to show that your propaganda is bearing fruit?" Miss Fulton was asked.

"Yes, I have indeed! Never in my life have I heard anyone singing our national anthem as they would 'Over There' or something like that, until Anthem Day night when I was coming out of one of the theaters. There was a dirty little ragamuffin on the sidewalk whistling the 'Star-Spangled Banner' just as gaily as he would a popular air."

"If every Anthem Day sets one little boy whistling that tune I shall have been well paid for my trouble, for what one little boy whistles another little boy will whistle and so it will go"—Miss Fulton waved her hand in a manner to indicate what is certainly the case, that she has "started something." D. J. T.

Kastner Leading Soloist at Northport's First Community Concert

NORTHPORT, L. I., Sept. 19.—With Alfred Kastner, harpist, as leading artist, the Northport Community Association held its first community concert at the Methodist Church on Sept. 17. Assisting Mr. Kastner were Mrs. Davis Ackerly, soprano; Mrs. Alice Blache, mezzo-soprano; Elinor Murphy, violinist; Sergeant Waldo Heywood, tenor, and B. C. Peters at the organ. By special request, Sergeant Heywood sang "The Americans Come," by Fay Foster.



—Photo by Michkin

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Metropolis Will Be First to Greet Paris Orchestra

Metropolitan Opera House Will Open Its Doors a Month Earlier Than Usual for Initial Concerts by the Conservatoire Artists—André Messager to Conduct, Alfred Cortot Will Be Soloist

THE Metropolitan Opera House, which has never been known to open before November, is to lift the latchkey on Oct. 8 this year, so that the Symphony Orchestra of the Paris Conservatoire may make its first two American appearances in the metropolis before starting on a tour of sixty cities in the United States, which will take it as far as the coast. The second appearance will take place at the same house on Sunday, Oct. 13.

To bring so large and distinguished an organization as the Paris Conservatoire Orchestra, under the leadership of its celebrated conductor, André Messager, is no slight undertaking. But when Otto H. Kahn recently returned from France he announced that all the arrangements for the tour were complete, and that the members of the orchestra are eagerly looking forward to their first tour of the United States, which is under the direction of the French High Commission, and which is

undertaken not only to foster a love of French music in America, but as a symbol of the respect and affection which France bears for the United States.

Like Gabriel Fauré, André Messager confined his musical studies to the celebrated religious school of music, Niedermeyer. It was in the Opéra Comique that M. Messager scored some of his greatest successes, though they were perhaps no greater than those accorded Messager, the composer. Besides Messager, the personnel of the orchestra includes the names of many French musicians of eminence. Running down the list there is scarcely one but bears the notation "first prize" after the name. Of equal, if not greater, importance, however, is the fact that these men have not only distinguished themselves as musicians, but as soldiers as well, as is borne out by the decorations which their valor has won for them.

Alfred Cortot, the celebrated pianist, is to appear as soloist with the orchestra during its American tour, and this will afford Americans an opportunity of hearing this gifted musician, who has

attained such immense popularity all over Europe. At the age of thirty Cortot was given one of the most advanced piano classes at the Paris Conservatoire, a distinction never before conferred on one of his years. However, Cortot's activities have not been confined to those of concert pianist and teacher, for it was he that gave to Paris its first presentation of "Parsifal." As to additional soloists, and whether Cortot will appear

at the two New York concerts, announcement has not yet been made.

As previously stated, the coming of the orchestra is due to plans of the French High Commission and the United States Government, and it will be under the direction of the French Government. The French-American Association for Musical Art is in charge of the arrangements for the tour, the proceeds of which are to be turned over to the Red Cross.

James Stanley Writes of a Concert Which Was Interrupted by Air Bombs

A LETTER received by MUSICAL AMERICA on Sept. 13 brought the news that James Stanley, the New York bass, and his wife, Eleanor Stanley, pianist, who have been "over there" singing for the soldiers during the last six months, are on their way home and will arrive in New York about Oct. 1. The letter was from Paris. In it Mr. Stanley said: "Up to the time we have arrived in Paris we have been out on the lines seventy-five days and have given seventy-six concerts and five church services. Not once has the voice been out of commission! (I am 'knocking wood.') "Our last stop was the most interesting, for one night we gave a concert for Capt. Paul Gould's regiment (Captain Gould, you know, is the husband of Edith Chapman Gould, the New York soprano) and just before the 'show' the Boche

came over us in four planes and had to be sent back by the anti-aircraft barrage, a very interesting sight. Another night we were stopped and sent to our destination over a detour, because of a little gas and shrapnel party which was being staged by the Hun on the main road. On arriving at our auditorium, a fine old cathedral, with a corner shot out, we gave a concert which was, from our point of view, probably the most satisfactory of any we have given. The lighting effects (two candles) were not so 'wonderful,' but the acoustics were perfect. This was about two miles from the Hun's place of business! The audience was about 1200.

"Another night—still another—we were late getting home, having tarried after the concert with some very fine engineer officers, and upon arrival at the hotel we learned that our 'friends' had left their respects in the shape of a bomb just two blocks away. We are certain that we are 'of great military importance' from the foregoing attempts to bomb us and from the fact that last night they tried to raid Paris again, after a lapse of twenty-seven days. I nearly forgot to tell you that I have also been flying a bit. Thrilling!

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HOLD "FESTA ITALIANA"

Nina Picini Has Charge of Brilliant
Event at Sag Harbor

SAG HARBOR, L. I., Sept. 12.—A "Festa Italiana," planned and organized by Nina Picini, was held at the Park House and grounds on Sept. 2. Seldom has the Park presented a more picturesque appearance. It was truly an Italian night, for Italian wares, Italian music and dance predominated. Mazzeo's Band and an Italian band from Camp Upton allured the hearers. The Sag Harbor Community Chorus, twenty in number, under the leadership of Nina Picini, sang, and after the singing, assisted at the *chioschi* (shops) dressed as Italian peasants.

The "Garibaldi Hymn" was first rendered. Miss McClane singing in the chorus and personating *Italia*. The Royal Italian March, given by Mazzeo's Band, followed; then our own "Star-Spangled Banner," by the chorus. Mrs. O'Brien personating *Columbia*. "Funiculi, Funicula," was sung later, also "La Spagnuola," a solo sung by Miss McClane.

A Tarantella was danced by Josephina di Benedetto of Sag Harbor and Giacomina Vosa of Camp Upton.

The sum of \$550 was realized. As the expenses amounted to \$100, the sum of \$450 is to be sent this week to the Italian Red Cross.

F. R. Capouilliez Gives Recital in Southbury, Conn.

SOUTHBURY, CONN., Sept. 5.—For the benefit of the Red Cross a recital was given by F. R. Capouilliez yesterday. Mr. Capouilliez presented an interesting program, in which he was cordially received. Among his numbers were three Negro Spirituals arranged by H. T. Burleigh, a Handel air, American songs by Speaks, Cadman and Fay Foster and English songs by Coleridge-Taylor, Stephenson and Richards. Two favorites on his list were Penn's "The Magic of Your Eyes" and B. C. Hilliam's "Freedom for All Forever."

La Sourdine Ensemble to Be Heard in Columbia Concert Course

La Sourdine Ensemble, the newly organized trio, which is composed of Alfred Kastner, harpist; Leo Schulz, cellist, and Anton Fayer, flautist, has been engaged to give a recital in the concert course of the New York Columbia University on March 1, 1919.

Aline von Barentzen Under New Management

Aline von Barentzen, the gifted young Philadelphia pianist, is under management of Philadelphia Musical Bureau.

Ravinia Park Appearances Revealed

Miss Braslau's Art at Its Finest

Metropolitan Contralto Won Signal Praise During Summer Season of Opera at Chicago—Triumphs in Ten Leading Rôles—Her Portrayal of "Carmen" an Arresting One—Grateful for Metropolitan Experience and Schooling

THE audience that witnessed the première of Cadman's "Shanewis" at the Metropolitan Opera House last April realized that Sophie Braslau's opportunity to create the title rôle found that young American contralto fully equipped to assume the responsibilities of a stellar part. She disclosed qualities that marked her art as conspicuous not only in the younger generation of singers, but also among the notable operatic contraltos of recent years.

The fact that Miss Braslau prepared and created the rôle upon exceedingly short notice only demonstrated the more convincingly her fine resources and their perfect development in the atmosphere of the Metropolitan during the last four years. And it is this process of development, this consistent "schooling" that impresses the contralto herself.

"I can now see," she says, "the influences that have guided me on my operatic way, and wise influences they have been. The opportunities for observation and study were and are limitless; I was placed where I could watch and learn. Every performance, whether I was in the cast or not, was a priceless lesson in the art from every standpoint."

To have absorbed every possible bit of operatic nourishment that the Metropolitan afforded was but natural to an artist of her talents and alert mind. On the dramatic side her work assumed splendid proportions; its originality of thought and action, its artistic balance and finesse aroused New York to the great possibilities of this youngest of contralto stars.

Ten Leading Rôles at Ravinia

It was thus equipped that she answered the call to sing the leading contralto rôles at Ravinia Park's annual summer opera performances. Close by Chicago, this warm weather season of



Sophie Braslau, the Metropolitan Opera Contralto, as "Carmen," Which Part She Triumphantly Essayed for the First Time During the Season at Ravinia Park

opera has year by year taken on a more impressive atmosphere and the productions this past summer were made noteworthy by the presence of several Metropolitan Opera celebrities.

Miss Braslau's part in the season's activities was a prominent one. To sing ten leading rôles is of itself a matter of no small consequence, and to sing them literally upon the heels of a lengthy and arduous season, all in the brief space of ten weeks, is certainly an achievement. Miss Braslau undertook it and emerged

triumphantly, the more so because in some of the parts she was appearing for the first time.

Among the rôles which she commanded and in which she earned high critical praise were the following: *Azucena* in "Il Trovatore," *Amneris* in "Aida," *Suzuki* in "Butterfly," *Maddalena* in "Rigoletto," *Nicklaus* in "Tales of Hoffmann," *Nancy* in "Marta," *Siebel* in "Faust," *Lola* in "Cavalleria Rusticana" and the title rôle in "Carmen." An imposing list that might daunt even the most ambitious contralto. It demanded the widest range of interpretative powers no less than finished vocal control, and the young American artist met the requirements finely. The skill, the magnetism and authority which she brought to all the work thrilled the Chicago audiences and moved the critical fraternity to warm expressions of admiration.

Despite the fact that she had never before sung *Amneris*, her performance of the part was hailed by the music reviewers as a creation unequalled in Chicago's opera history. Her *Azucena* also proved notable. Throughout the entire Ravinia Park repertoire success followed success, and at the close of the season, in what was her first performance of *Carmen*, she achieved a genuine triumph. This coveted rôle, seldom done by a contralto, disclosed Miss Braslau as an actress of fine versatility; her interpretation of the part was a fascinating study, regarded generally as a superb piece of art. Its reception was so enthusiastic that the opera was repeated and Miss Braslau again scored heavily.

The summer opened remarkable opportunities for the disclosure of Miss Braslau's abilities, and she proved that America has produced and the Metropolitan has trained a signally gifted artist.

Guido Ciccolini, the Italian operatic tenor, has been engaged by R. E. Johnston for this season's musicales at the Hotel Biltmore, New York.

MALL AGLOW WITH "SONG AND LIGHT"

Over 25,000 Persons Attend Third Annual Festival in Central Park

For the third time in its history Central Park took on the aspect of fairyland on Tuesday evening, Sept. 17, when the third annual Song and Light Festival of the New York Community Chorus was held, under Harry Barnhart's leadership. This year the chorus had the co-operation of the Community Chorus of the Oranges, N. J., and the Singing Society Lyran of New York. The New York Community Chorus was heard in several offerings, in addition to furnishing accompaniments for the evening's program.

Each year the Song and Light Festival supplies a new feature of interest. Last season it was the singing of massed groups of soldiers about the fountain—soldiers who are this year serving in France. This season's novelty was the processional march from the Mall to the grandstand on the north shore of the lake, where the program was presented. A group of sailors, carrying the flags of the Allied nations, formed a colorful note at the head of the procession.

New York has learned to expect much from Claude Bragdon, whose unique plan of combining light and color with song had its initial presentation here in the first Song and Light Festival, but each year deepens the impression of the beauty and significance of his work. The lighting of the park in this year's festival was even more beautiful than that of last season, which is, indeed, high praise.

Under Mr. Barnhart's leadership the huge chorus sang two Gounod numbers, "Ring Out, Wild Bells," and "Unfold, Ye Portals," and the "Hallelujah Chorus" from "The Messiah," in addition to leading the community singing, which included the hymns of the Allied nations and patriotic songs of America. The "Poet and Peasant" Overture and Chaffarelli's "Festival March" were the band offerings.

It is estimated that more than 25,000 persons attended the Festival and took part in the general singing. It had been planned to repeat the program on the following evening, but rain during the day caused the abandonment of this plan. A community "sing" was held instead at the Hotel Majestic. M. S.

MISS MUZIO IN DETROIT

Gives Program at Dedication of Y. M. C. A. Hut for Sailors

DETROIT, MICH., Sept. 11.—Through the courtesy of W. H. C. Burnett, the Chamber Music Society of Detroit presented Claudia Muzio at the dedication of a new Y. M. C. A. hut at the Ford Eagle plant at River Rouge, on the afternoon of Sept. 11. Before an audience of some 900 sailors and officers, Miss Muzio sang two arias, "Vissi d'Arte" and "Un bel di" and sang them splendidly. A tremendous ovation was accorded her and she graciously added "America," "The Star-Spangled Banner," "La Marseillaise" and the national anthem of Italy.

Contributing largely to the success of the occasion was Margaret Mannebach, whose accompaniments were entirely worthy of the soloist.

On Tuesday evening, Sept. 10, Mrs. McKenzie Wood gave a delightful studio reception in honor of Miss Muzio, who was the guest of Mr. and Mrs. W. H. C. Burnett.

Several hundred persons joined in the Victory "sing" held on the Campus Martins on Saturday evening, Sept. 7. M. M.

A series of piano recitals recently inaugurated in Memphis for the benefit of teachers and students of music will feature Arthur Shattuck, American pianist, in early February. At his New York recital Mr. Shattuck will feature the Tchaikovsky Sonata in G Major.



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NEW MUSIC VOCAL AND INSTRUMENTAL

"SHEPHERD, PLAY A LITTLE AIR!" By William Stickles. "Little Brown Baby." By Carolyn Wells Bassett. "Lad O'er the Sea." By Gertrude Wilson. "Just for Fun." By Helen Howarth Lemmel. "A Perfect Night." "The Shamrock Ship." By Katherin Ward. (New York: Harold Flammer, Inc.)

Lyric sopranos will enjoy Mr. Stickles' "Shepherd, Play a Little Air!" for it is one of the most fascinating little songs of this type that has appeared in a long time. It is a pastoral for voice and piano. The accompaniment is suggestive and written with unusual taste, and the voice part is effectively and artistically designed. It is dedicated to May Peterson, soprano of the Metropolitan Opera Company. Miss Bassett's "Little Brown Baby" is a charming song to a text in Negro dialect by Phil Armstrong. The scheme of the song is not unlike Harriet Ware's "Mammy's Song," popular a half dozen years or so ago. Miss Bassett has a melodic flow and writes with much skill. The song is for a medium voice. A good ballad, one that ought to become as popular as "There's a Long, Long Trail," is Miss Wilson's "Lad O'er Sea." Melodically it is just as smooth and appealing and the text is one that must get an audience's approval in these times.

Mrs. Lemmel's "Just for Fun" comprises three little songs published under one cover, "S'pos'n," "The Cuckoos" and "Hardships." They are in this talented woman's unique manner and will be welcomed as encore songs by many singers. The Ward songs are melodious and grateful numbers that are well within the ability of even amateur vocalists. Especially appealing is "The Shamrock Ship." The composer has also written the texts for these two songs.

"LA JOYEUSE" (Valse), "A Spanish Serenade." By Van Denman Thompson, Op. 3. (Boston: B. F. Wood Music Co.)

These are two praiseworthy teaching pieces for the piano along ultra-conventional lines. "La Joyeuse" is a little waltz movement, very nicely done, and "A Spanish Serenade," which has habanera ambitions, viz., the middle section in D Major, is pleasing in an obvious way. They are easy to play and will be of value for teaching.

"THE BUTTERFLY" (Grieg), Humoresque (Dvorak), Melody in F (Rubinstein), "Minuet in G" (Beethoven). Edited by Leopold Godowsky. "The Butterfly" (Lavallée), Berceuse from "Jocelyn" (Godard), "Idyl-

lio" (Lack), "The Butterfly" (Merkel). Edited by Maurice Aronson. "Scarf Dance" (Chaminade). Edited by Otto Pfefferkorn. (St. Louis: Art Publication Society.)

Here are nine standard piano compositions, issued by the Art Publication Society in admirable fashion. The Grieg, Dvorak, Rubinstein and Beethoven pieces have come under the hands of Mr. Godowsky, who has fingered, pedalled and phrased them, and made annotations on how they should be interpreted and how studied. His work represents the highest possible in this field and his editions of these familiar pieces are thus rendered of the greatest value for students and pianists in general. Mr. Aronson has done splendid work along similar lines for the Lavallée, Godard, Lack and Merkel numbers and Mr. Pfefferkorn for the Chaminade piece.

The analysis as to form and harmony printed in each piece is the work of the able Alexander Henneman, while Emerson Whithorne, the gifted composer, has supplied most efficiently the biographical matter about the composers and the glossary, which latter consists of the names and their pronunciation, and the meaning and pronunciation of all dynamic and tempo signs employed in the pieces. The editions are printed in much better style than the last Art Publication Society sheet music that came to our attention.

"IN A BEDOUIN CAMP." By Lynnel Reed. (Cincinnati: Willis Music Co.)

This is an atmospheric sketch for violin with piano accompaniment, written entirely for the D and G strings of the violin. The melody is sung on the D string, accompanied by an *ostinato* G, the open string. The piano accompaniment is adequate. The piece will be effective in a group in recital. It is dedicated to the Epsilon Chapter of the Mu Phi Epsilon Sorority.

"YOU WILL NOT COME AGAIN." By Bainbridge Crist. (New York: Carl Fischer.)

Mr. Crist has taken one of the finest of the poems of Dora Sigerson Shorter, a poem that is worthy of Christina Rossetti and not unlike her in spirit, and written an art-song of high distinction on it.

We have praised many of this gifted American's songs, for their individuality of style, the excellence of the workmanship and the freedom from the conventional which Mr. Crist displays in his writing. This song matches his best published songs, and in a manner surpasses them, for it is emotionally freer and fuller. The idiom is modern, the style personal and the singer who can throw him or herself into it and deliver it with conviction will find it an important addition to the repertoire. Three keys, high, medium and low, are issued.

"THE LAUGHABET." By Harold Vincent Milligan. (New York: G. Schirmer.)

For children's voices and piano, Mr. Milligan has done a short operetta in one act to a libretto by Anna Bird Stewart. Mr. Milligan's music is simple and sincere, showing nothing unusual in any way, but on the whole very creditable writing. The text is clever and the work should find many who will be happy to give it a performance. The choral part is for unison chorus and the songs for solo voice are easy.

NEW PART-SONGS FOR WOMEN'S, MEN'S AND MIXED VOICES. (Boston: Oliver Ditson Co.)

The women's voice issues include Samuel Richards Gaines's "Pretty, Blushing Roses," with piano accompaniment, and Louis Adolph Coerne's "A Pastoral." Mr. Gaines's three-part chorus would be better were it not so long. It has good moments. The Coerne piece, for three-part chorus, unaccompanied, is a little gem, a setting of a Wordsworth poem, finely carried out, with excellent part-writing. Mr. Coerne's finished technique is exhibited here to conspicuous advantage.

For men's voices appears Coleridge-

Taylor's "Viking Song" to a new text by Louis Ayres Garnett entitled "Song of Deliverance." It is timely. Charles Huerter has arranged his "Pirate Dreams," originally a solo song, and one that has had a considerable degree of success, for chorus of men's voices with a solo part for alto or baritone. In its new form it is just as pleasing as ever.

Kenneth M. Murchison's "The Kitties' March," which has made a place for itself on many programs as a solo song, is here arranged for mixed voices in admirable fashion. And the old Carl Böhm "Still as the Night," arranged for mixed voices by N. Clifford Page, has a new charm. Mr. Page has woven the voice parts in his distinguished manner and made the song as lovely as is possible.

"WAITING." By Charles H. Marsh. (Cincinnati-New York-London: John Church Co.)

Again a composer has found inspiration in this lovely poem by Charles Hanson Towne. And we are happy to say that Mr. Marsh has made of it a delightful song. It is lyrical, free from the commonplace and has several exceedingly well managed modulations to recommend it—modulations that are quite out of the ordinary and yet logical and appropriate. The song is for a high voice and is dedicated to Cecil Fanning.

"THE GLOW OF SPRING." By Benjamin F. Rungee. (Boston-New York-Chicago: White-Smith Music Pub. Co.)

A song of simple texture, but at the same time of very distinct charm, is this one by Mr. Rungee. It is lyrical and unaffected, with plenty of opportunity for the voice. The piano accompaniment is written with so complete a command of technique that it might be exhibited as a model of sane, clean writing. High and low keys are issued. The text of the song is by Jane S. Rungee.

"LOVE SONG OF EGYPT." By Mary Knight Wood. "The Flag Goes By." By Carrie Bullard. (Boston: Oliver Ditson Co.)

This "Love Song of Egypt" is a most uninteresting song. The theme, which is printed unharmonized under the title, is, we are told, one that the composer has heard sung by the dancing girls of Egypt, in other words, an Egyptian tune. It is a good thing that she has told us so, for in the harmonization that she has conceived for it, we should never have suspected it being anything but a dull and pointless melody.

A simple duet for high and low voices is the Bullard "The Flag Goes By." It is musically written and its melody and rhythm are engaging.

THREE ANCIENT BRETON CANTICLES. By Paul Ladmirault. (New York: G. Schirmer.)

These three ancient Breton canticles are from the repertoire of the Musical Art Society of New York and are edited by that organization's conductor, Dr. Frank Damrosch. They are among the loveliest choral pieces for mixed voices that we have seen in some time. As we understand it, they are arrangements by M. Ladmirault, not compositions. In any case, he has harmonized these melodies with extraordinary individuality and preserved their style faultlessly. The three compositions are "Esprits heureux du Paradis" ("Ye Happy Souls"), "Nous t'implorons avec amour" ("We call on thee with hearts aflame") and "O Sainte Mère, de mon Dieu" ("O Mary, Virgin ever blest"). The English versions have been made by Dr. Th. Baker; French and English texts appear in the edition. A. W. K.

Mabel Garrison and George Siemmon Represented on Worcester Programs

Both Mabel Garrison and her husband, George Siemmon, will be among the Americans represented at the coming Worcester Festival, on Sept. 30, Miss Garrison as soprano soloist and Mr. Siemmon as composer. Mr. Siemmon's tenor aria, "Columbus at the Helm," will be performed. This aria, which is to be sung on "Artists' Night" by John Alan Haughton, a former member of the staff of MUSICAL AMERICA, and now in service with the tank corps.

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Scene discloses all three characters seated, engaged in conversation.

By LOUIS STILLMAN

Artist: Let's play this Bach Concerto for three pianos.

Pedagogue: "I haven't heard it for quite some time."

Charlatan Music Teacher: "I play Bach and Brahms only and give my pupils lots of Bach—it's so good for them—makes them think."

Pedagogue: "And does it make them play also?"

C. M. T.: "It makes them musical. Bach is so musical!!!"

Artist (laughs): "If you give your pupils too much Bach they will surely get musical indigestion."

C. M. T.: "I've heard you play a great many Bach works at your recitals. Somebody told me you played both books of the Well-Tempered Clavichord daily."

Artist: "If I did I wouldn't have time for anything else."

C. M. T.: "Then it's not true what I heard?"

Artist: "Certainly not. I'm fond of the polyphonic school of composition and love Bach. He's the greatest of the composers who used the polyphonic style. But I also play works of other composers who wrote in this style of music. Some years ago I played a recital composed of works of the contemporaries of Bach."

C. M. T.: "Do you advise young students to play these before taking up Bach?"

Pedagogue: "It's a sacrilege to give Bach to all students. Many haven't the understanding of musical imagination his works require. A child couldn't understand Shakespeare, the paintings of Raphael, or the poems of Browning. Then why give Bach to all students?"

C. M. T.: "To make them think. Teach them to concentrate."

Pedagogue: "Concentrate on what?"

C. M. T.: "On music."

Pedagogue: "If you can train a pupil to concentrate in the polyphonic school before beginning with the elements in simple forms you've found the short road up Mount Parnassus."

C. M. T.: "Feeling comes first. I make them feel, even if they remain six months on one composition."

Artist: "General Pershing says, 'Music is as necessary to the soldier as food and sleep.' Likewise change of diet is as necessary to the music student as variety of food is necessary for building up and maintaining the strength of the mind and body."

Pedagogue: "If one ate nothing but roast beef or steak three times daily illness and incapacity for work or activity of any kind soon would be brought about."

(Addressing the Artist): "What you said about variety of food for the music student is most important when they are ready for it."

Artist: "Why not begin immediately with variety, say two, three or four compositions of different style and school?"

Pedagogue: "Because of a fundamental law, namely, 'that we should proceed from the simple to the complex.'"

Artist: "What could be more simple than a Mozart Sonata?"

Pedagogue: "From a purely musical viewpoint nothing could be more simple. From a pianistic viewpoint, a Chopin Waltz and many other compositions—much easier. From the mental, emotional viewpoint—very difficult."

C. M. T.: "Tommy-rot. It's all feeling."

Artist: "What do you mean by all these different viewpoints? Mental and emotional especially."

Pedagogue: "In order to play a composition with full understanding we must consider the complex processes which brought it into being."

C. M. T.: "Stuff and nonsense. Who cares a rap how the composer wrote the piece? It's all feeling."

Artist: "There's some truth in considering the composer's ideas from an interpretative point of view."

Pedagogue: "I concur in that opinion. I'll try to prove that there are several others that must be considered."

Artist: "I'm interested."

C. M. T.: "I'll listen, but you can't convince me that there is any other real thing except feeling."



Louis Stillman, Prominent New York Piano Instructor and Pianist

Pedagogue: "Of course, the ultimate object is feeling, which should be conveyed from the performer to the listener. It must be recognized that the object of study is not so much to be able to appreciate music oneself but to make the great, emotional message—pent-up in the great art works—manifest to another, or thousands, as the case may be."

Artist: "Now you've said something vital."

C. M. T.: "Why include the ability to play for others? Isn't it enough to be able to play Bach and Brahms for yourself?"

Pedagogue: "Because the test of real training which should bring about a change in the way the mental and emotional processes are used brings a product of a thorough course of study, the ability to express for the benefit of others the inherent beauty contained in a piece as one feels it, impelling them to be moved or not, according to their sympathy and understanding."

Artist: "What you say is quite true; but very few reach such a high degree of perfection that they are able to give others genuine pleasure. Though thousands have tried few succeed. It seems strange so few give real pleasure to an audience. The average audience is made up of a large percentage of music lovers. And yet it's the technical stunts of performers which get most of the applause."

C. M. T.: "I hate technic or anything kindred to it."

Pedagogue: "'As the science of an art becomes understood its usefulness is increased.' Thus spoke my master, and with all due respects to your ideals and great art (to the Artist) I believe he was the greatest artist and teacher of his day. His pianism was perfect, so perfect, in fact, that one can hardly conceive of greater artistry. He had a tone of marvelous beauty, and in the most intricate passage work each voice stood out clearly, not that it was played loud, maintaining superb balance quite difficult to describe."

Artist: "It seems to me you are wandering away from the explanation of mental and emotional processes you were going to give us."

C. M. T. (aside to Artist): "He's a dope (referring to the Pedagogue)."

Pedagogue (ignoring the C. M. T.'s remark): "If we stop to consider how much learning Mozart put into his little C Major Sonata, we must realize that he was conscious of all the related keys to C during the composition of it."

C. M. T. (aside to Artist): "Humbug. It's all feeling. It was felt out, a kind of musical instinct."

Artist (addressing Pedagogue): "Please go on, that's quite right."

C. M. T.: "Mozart felt the music just as a poet feels his lines."

Pedagogue: "Feeling is a part, a large part, I'll grant, but not the whole. The very fact of our existence is an evidence of feeling. But without the mind to cognize the facts of existence we would be unconscious of the supreme state of consciousness with its co-existent processes—singly, in sequence or combination."

C. M. T. (aside to Artist): "Fake."

Artist: "What has this to do with the

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related keys in Mozart's C Major Sonata?"

Pedagogue: "That mind is the 'real' being in the highest sense. That Mozart wrote with his mind which had been developed along musical lines, consequently to play this same Sonata the student's mind should be equally developed to the extent of understanding Mozart's material (keys, chords, separately and in combination) as he used it in this work."

C. M. T. (aside to Artist): "Idiot. If the student had a mind like Mozart he'd be a Mozart."

Artist: "What you said just now is quite puzzling. Can you explain the seeming inconsistency between 'mind being real' and 'mind being spiritual'? We are accustomed to the thought that mind is spiritual and not real in the sense of being a material thing."

Pedagogue: "Yet material it is. You know its power as you've used it at your numerous recitals. You have the power to sway thousands. That the force of power you use is God-given and developed by you through your daily work is in evidence. However, if you can't sense the fact that mind is a real material thing—"

C. M. T. (aside to Artist): "He's crazy."

Pedagogue: "Let Mr. Ladd speak for me." (Reading from a book called "Elements of Physiological Psychology," by George T. Ladd, professor of psychology at Yale University.) "Note this, 'Indeed, in regard to mind, its claim to be considered real is more indisputable than the same claim as put forth for any material thing. It is unique.'"

C. M. T. (looking at clock): "It's getting late. I have an appointment. Will you excuse me?"

Pedagogue: "Certainly."

Artist: "Of course."

Artist: "I'm amazed. It sounds like Christian Science."

Pedagogue: "It is. The Christian Scientists use their mind to combat faulty training and arrive at conclusions through logic. If premises are wrong, the conclusions must necessarily be."

Artist: "Then you believe there are certain realities which deal with the study and performance of a composition which govern the aesthetics involved in unfolding its beauties."

Pedagogue: "First and foremost is the power of concentration, without

which a poor performance is bound to happen, because the guiding factor, mind, is absent, reducing everything to the mechanical action of the reflexes. The mind and feelings of the performer may be miles distant or non-existent. The player is in a sort of semi-conscious condition."

Artist: "I've heard many performers play as though they were not paying any attention to what they were doing. When I play a recital I'm conscious of many things at different times. Now one thing, then another. If I wished I could think of every note."

Pedagogue: "Psychologists tell us there are different degrees or kinds of attention which parallel one another."

Artist: "If you can give me some idea of the degrees or states of attention I'd like to hear about it."

Pedagogue: "First there is what is called the centre of consciousness—concentration."

Artist: "About ten years ago nobody in music seemed to think there was such a thing as concentration. Now everybody senses it and believes in it to the utmost."

Pedagogue: "It's sad but true that an innocent musical world was introduced to this mental phenomenon concentration. And now every damn-phool who thinks he thinks when he raises a finger is developing this wonderfully subtle power. But, sad to relate, he is not."

Artist: "Can you tell me how the power of concentration should be developed?"

Pedagogue: "I think I can, at least I'll try. Always use the thought unit."

Artist: "Always use the thought unit! Now, just what do you mean by that?"

Pedagogue: "Have you ever learned a stanza of poetry?"

Artist: "Yes."

Pedagogue: "Did you find it easy or difficult?"

Artist: "Easy."

Pedagogue: "By whom was the poem written?"

Artist: "Browning."

Pedagogue: "Which poem of Browning's?"

Artist: "'Love Among the Ruins.'"

Pedagogue: "Kindly recite a stanza."

Artist: "Where the quiet end of evening smiles miles and miles."

[Continued on page 32]

CONVINCING THE ARTIST

[Continued from page 31]

Pedagogue (continuing): "O'er the solitary pastures, etc. Now, when you learned those lines did you spell out every word?"

Artist: "Certainly not."

Pedagogue: "You grasped the thought contained in each line, then the thought contained in the stanza?"

Artist: "Correct."

Pedagogue: "The contrasting thought in the second stanza was no doubt sensed more quickly?"

Artist: "Right again. And with each succeeding stanza the thought contained was seized upon almost with the first word."

Pedagogue: "Now I'm sure you are beginning to see what I mean by a thought unit."

Artist: "Yes. It's quite clear. But what has this to do with music study?"

Pedagogue: "Just a minute, not quite so fast. We haven't gotten to that yet. Suppose you had learned all the letters of the first stanza as an unassociated succession of units."

Artist: "I begin to see what you are driving at."

Pedagogue: "In the first line there are about 51 letters; the second, 44; the third, 53—making a total of 148 unconnected letters. Of course, we must assume that the letters are not connected by forming words and words not connected so as to form a thought or thought sequence. Now, how long do you think it would take to learn the letter sequence of the material contained in that poem?"

Artist: "It would be an endless task. I doubt if the mind of a Walter Scott or Macaulay could succeed in compassing that."

Pedagogue: "Now we have some idea of what the average music student tries to do in memorizing a composition or learning to play it if the notes are unrelated. He must relook at each note or rely upon his reflexes. Many think the student uses his memory, but if that were true it wouldn't take as long as it usually does to learn even a Chopin Waltz."

Artist: "Quite right. If he used his memory he would learn to read more fluently."

Pedagogue: "The student tries to see with his ears. If he could hear with his eyes then training would be easier. As a matter of fact, training should enable a student to hear music as he understands print without audible sound. The average person can read print to himself and know what he's reading. If he wished to he could imagine the words pronounced out loud. If the student could do this it would help greatly. The reverse—seeing with ears—would help him while listening to a composition."

Could he picture the music the impression would be stronger and keener."

Artist: "Now please develop the idea about thought units more precisely in relation to music study."

Pedagogue: "Suppose we take the subject of scales in this way."

Artist: "You couldn't have selected a more vital element to me and one I'm deeply interested in."

Pedagogue: "Let us suppose we are giving a student an interview who has had a number of years' study based upon the emotional training of the kind given by our Charlatan music teacher and thousands of others."

Artist: "Go ahead."

Pedagogue: "We will ask him to play the scale of C. The correct notes are played, but wrong fingering used for the left hand in the descending scale. Next play F Sharp Major. Student asks if he can play it separately because it's a long time since he played any scales. Certainly. Student plays with the right hand. All goes well until he plays C Sharp. Then doubt as to whether he should play E or E Sharp (which he thinks F) causes trouble."

Artist: "Quite right—it's a tragedy."

Pedagogue: "Sometimes they know the Majors, but all are at sea when it comes to Minors. The difficulty is easily removed when the tetrachord formation is used. The thought unit is 1 1/2 repeated on the fifth degree. He easily learns that the tetrachord consists of four notes, making three steps of whole step, whole step, half step."

Artist: "You concentrate upon the tetrachord?"

Pedagogue: "Until he dreams tetrachords from double sharps and double flats. This group of four notes remains the thought unit."

Artist: "Why so much separate practice?"

Pedagogue: "Because we have a right lobe and a left lobe. Because conscious control is greater over each hand. In fact, sometimes they don't play scales in unison until the scale has been combined with other forms."

Artist: "Oh! My Lord, there seems no end to scales."

Pedagogue: "By the time scales have been combined with twenty chord forms in various rhythms, scales combined with arpeggio in various rhythms, the student is able to concentrate on any kind of variety or rhythm he meets in piano literature."

Artist: "But you only do this with scales."

Pedagogue: "No, sir. I told you some time ago that this evolution takes place through all fundamental forms."

Artist: "Why is it a sort of barometer of the student's mind?"

Pedagogue: "If we get control of the mind the rest is genuine pleasure."

MUSIC AT CAMP LEWIS

Headquarters Band to Assist in Liberty Loan Drive in Portland

CAMP LEWIS, TACOMA, WASH., Sept. 10.—The past week has been a full one as far as entertainment is concerned. Among the many visiting artists at the "Y" huts were Miss Bigby, soprano; Mrs. Berry, accompanist; Miss Jensen, pianist, from Tacoma; Mrs. Dana Kizer, soprano; Margaret Desmond, accompanist; Mary Richards, contralto, of Seattle; Miss Crane, soprano; Miss Poncen, violinist; Maud Kandle and Miss Chandler, of Tacoma.

John Henry Lyons, Y. M. C. A. song leader, has been invited to attend the meeting of the general board of the Seattle Community Chorus and to tell of the music in Camp Lewis. The board is contemplating a great musical festival during the coming Liberty Loan drive. This event will take place in the Arena about Sept. 30. On this program Mr. Lyons

and his "Singing Squad" will be one of the attractive features.

Grace Romine, a gifted cornetist, gave solos at the Sunday morning service in "Y" hut No. 6 last Sunday morning. In the afternoon she furnished entertainment for those who were gathered at the Hostess House. Miss Romine was assisted by Anna Karasek, pianist.

The crack Headquarters Band has been detailed to go to Portland, Ore., for one week during the Liberty Loan drive. General Vanderbilt consented to allow the band to be at the disposal of the Portland Liberty Loan Committee. After the Portland engagement the band will tour the State.

MUSICAL DRIVE IN ST. LOUIS

Inspirational Singing to Feature Loan Campaign in Eighth District

ST. LOUIS, MO., Sept. 14.—An intensive drive of community singing has been started in the Eighth Federal Reserve District, with headquarters in this city, to run during the Fourth Liberty Loan campaign. The publicity division has created a Bureau of Inspirational Songs and Music. This bureau has passed upon four special Liberty Loan songs, "Buy a Bond. Buy a Bond, for Liberty," by Threlkeld; "Don't Let the Son Go Down," by Hall; "For Your Boy and My Boy," by Van Alstyne, and "Uncle Sam, Every Man Will See You Through," by Spray.

These songs will be carried to the remotest rural districts in 369 counties in parts of seven States. It is the plan of the bureau to have them taught in every public school in every community, to have every "ready-made" audience instructed in moving picture theaters, churches and inspirational meetings, and to have the music played by every band and orchestra and sung by every choral organization in the entire district.

Herbert W. Cost will head the bureau and with him as associates will be William John Hall, Victor Lichtenstein, I. Seidel, Olga Hambuechen, Frederick Fischer, Frederick Liebling, Mrs. Eliza-

beth Bryant, E. L. Coburn and George Ravold.

Every moving picture show in all of the larger cities will be covered twice a week with "Four-Minute Singers," who will instruct the audiences and have them join in singing these songs. William John Hall's song, "Don't Let the Son Go Down," was written only two weeks ago. An unusual feat of publication was accomplished and four days after the manuscript was accepted the bureau was in possession of entire sets of vocal and piano copies. H. W. C.

De Koven's New Wedding March Has First Public Hearing

Reginald De Koven's new wedding march, written in answer to the recent demand for such works by American composers, had its first public hearing on Sept. 17, when it was played at the wedding of John A. Conniff and Julia M. Badaracci at St. Barnabas's R. C. Church, Woodlawn. Walter McMichael, organist of the church, played it from the original manuscript, loaned for the occasion by the New York Herald, of which Mr. De Koven has recently become musical critic.

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OLIVE NEVIN SINGS BEFORE MEETING OF HUBBARD'S DEVOTEES



Lillian Gearhart, Pianist; Olive Nevin, Soprano, and Martha Alexander, Violinist; Three Musicians Who Performed at the Annual Convention of Philistines and Roycrofters

Olive Nevin, soprano, recently talked of the most interesting of her summer's experiences, which included two conventions, many "sings" for soldiers, and a month's delightful rest. Said Miss Nevin: "July consisted of five patriotic 'sings,' in which I made a special point of using Carpenter's 'Khaki Sammy' and Fay Foster's 'The Americans Come'; also, Frank Stanton's encouraging little poem 'Keep on Hopin',' with its most appropriate setting. I thoroughly enjoyed this work, especially the audiences consisting of soldiers.

"The best time I ever had in my life was at the Roycroft Inn during the annual convention of Philistines and Roycrofters. Such a lot of clever and genial people I have never before met all at one time, in one place. There were lectures, three a day, on every subject under the sun, from how to cure stammering to that of woodcraft by Ernest Thompson Seton. It was quite remarkable how they all managed to bring their subjects around to the war. Then, of course, we

had war news in plenty, direct from France through many who had just come back to bring it to us. There were three of us who furnished the music, before and after each one of these lectures, Martha Alexander, a talented New York violinist; Lillian Gearhart, the Buffalo pianist, and myself.

"It took a lot of spur-of-the-minute programming to keep things interesting, because we tried as nearly as possible to fit our numbers to the subject of the hour. But Mrs. Gearhart could second anything we either of us thought of with the proper accompaniment if the music was missing. We joined all the 'hikes' and the picnics and the good times. Never have I laughed so much, never learned so much, and never have I come away from any place so thoroughly lifted out of the humdrum grind. "I felt the need of getting away about the first of August, so with a girl cousin (not a musician!) I took a wee cottage at Point Pleasant, N. J. Here I did everything but sing, with the exception of trips to Camp Dix and to the big military hospital at Lakewood, and assisting in the weekly 'sings' at the Leighton Hotel.

"Then I was in the big American Festival at Lockport. Again I sang Nevin music there, only this year we had quite a program of it. I also interpreted some of Gena Branscombe's songs. The festival has grown a lot since last year.

"I shall do some work in connection with the war this year, but my plans are not yet ready to announce and I have an overwhelming lot of work to accomplish before the first of the year. However, I feel more than ready for it."

LEMAN PLAYERS IN CONCERT

Falk, Miller and Selma Alexander Assist in Her Program

ATLANTIC CITY, N. J., Sept. 16.—Jules Falk, violinist; Reed Miller, tenor, and Selma Alexander, pianist, were the soloists with the Leman Symphony Orchestra in what proved one of the season's finest programs on the Pier.

Mr. Falk, as in his three previous appearances, displayed notable artistry, this time in Schubert and Kreisler numbers. Reed Miller, in excellent voice, made a profound impression in arias from Gounod and Tchaikovsky works. Miss Alexander, who made her debut at this concert, scored a success in the Mendelssohn G Minor Concerto. The orchestra closed the program with a fine interpretation of the Dvorak "New World" Symphony. J. V. B.

Renee de Florigny Making Concert Tour of the Argentine

Renee de Florigny, the French pianist, who was formerly located in New York, has been concertizing in Argentine for some time. She had marked success in her appearances in Buenos Aires in July.

Teaching, Composing, Entertaining, Buzzi-Peccia's Vacation Schedule



Maestro A. Buzzi-Peccia and Some of His Pupils at Long Branch, N. J., This Summer. Standing, from Left to Right, They Are Eunice Forrester, Lillian Weinmann, Nanette Gutman, Mabel Austin; Seated, Edith Enthoven, Maestro Buzzi-Peccia and Cecil Arden, Contralto of the Metropolitan Opera Company.

LONG BRANCH, N. J., has been the vacation ground this summer for Maestro A. Buzzi-Peccia, and he has had a busy summer there with teaching and composing. He is shown here with a group of his pupils who worked with him during July and August. There were about fifteen pupils in all, many of whom had their cottages near his, forming a little musical colony.

During the summer Maestro Buzzi-Peccia entertained many celebrities at

his summer home. He devoted some time to composing new songs, one of which will be sung this season by Mabel Garrison and one by Louis Graveure. Among those who studied with him was Cecil Arden, the young American contralto of the Metropolitan Opera Company, who coached her repertoire for the opera season and also her concert programs. The well-known vocal instructor has returned to New York and resumed his teaching at his studios.

F. X. ARENS RETURNING

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F. X. Arens, Prominent New York Vocal Instructor, on the Snowfields of Mount Rainier, Wash.

In the accompanying snapshot F. X. Arens is shown on Mount Rainier during his recent visit to Mount Rainier National Park. Mr. Arens has been conducting his special course in vocal study for the month of September in Portland, Ore., where he has a large class. Upon completing this he will come East, opening his New York studio on Oct. 7. The Arens studio will this year be located in West Eightieth Street, next to the park of the Natural History Museum. Mr. Arens will be at his studio on Saturday, Oct. 5, for consultation.

LOUISVILLE READY FOR DRIVE

Musicians Thoroughly Organized to Aid in Work of Liberty Loan

LOUISVILLE, KY., Sept. 19.—Chester B. Solomon, director of the Bureau of Inspirational Songs and Music for the Fourth Liberty Loan, has done his work with unusual thoroughness. Not only has he obtained the co-operation of every musician of prominence in the city, but he has enthused them with the spirit of the idea. He has organized a chorus of 500 singers to present the special Liberty Loan songs at the mass meeting to be held at Macauley's Theater, and a chorus of 100 singers for the opening meeting of the campaign at the First Christian Church. Previous to the drive prominent singers and instrumentalists appeared in every moving picture theater in the city and taught the audiences the songs. The same thing occurred at the community rallies and school house meetings.

The children of the public schools, under the instruction of Caroline B. Bourgard, general music supervisor, have learned the songs and are teaching them to their parents and other members of their families. Some of the prominent musicians who are giving their time to this work are Mr. and Mrs. William Horn, Mrs. Newton Crawford, Mrs. Katherine Whipple Dobbs, Mrs. Emily Davenport, Flora Marguerite Bertelle, Esther Mets, Mrs. Frederick Dohrmann, Peter Schlicht, Anthony Molengraff, Carl Shackleton, Douglas Webb, Matthias Oliver, Karl Schmidt, Charles Letzler, Victor Rudolf and Ernest Scheerer. H. P.

Cecil Burleigh's Compositions Applauded at Lockport Festival

The gifted composer, Cecil Burleigh, who has been in New York during this summer, was prominently represented on the programs of the recent Lockport (N. Y.) Festival. His Concerto in E Minor for violin was performed by Amy Emerson Nell, and as an encore to it the Chicago violinist gave his "Summer Idyl." His "Fairy Sailing" and "Ghost Dance" were played on one of the other programs by Ruth Bowers Gibson. Mr. Burleigh's violin compositions have been featured by many noted artists in the last five years, and more recently his songs have also won him much favor. During the coming season John McCormack will sing his "Break, Break, Break," and "Daybreak."

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SAN CARLO FORCES AGAIN WIN FAVOR

Second Week Brings Capacity Audiences with Many Turned Away

The second week of the San Carlo Company's appearances in New York opened with another presentation of "Carmen," Mme. Ferrabini again reaping the honors accorded her in her portrayal of the Merimée Gypsy during the preceding week. She was again supported by Queena Mario as *Micaela*. As in the first week's production, Manuel Salazar was *Don José* and Royer *Escamillo*.

On Tuesday evening Wolf-Ferrari's "Jewels of the Madonna" was received with enthusiasm by another crowded house. The cast once more proved itself capable of meeting the exactions of the music, an excellent *Gennaro* being found in Giuseppe Agostini, while Elizabeth Amsden was a convincing *Maliella* and Joseph Royer gave an admirable presentation of *Rafaele*. The performance was a benefit for the Stage Woman's War Relief and between acts that organization realized \$1,100 by auctioning three cartoons of Caruso drawn by himself.

On Wednesday afternoon "Rigoletto" again drew a large matinée audience, with the same cast as that which presented the Verdi opera on the second night of the San Carlo engagement. The double bill on Wednesday night presented "Cavalleria Rusticana" and "Pagliacci," with Stella De Mette and Antola dividing honors in the first part of the bill, while Esther Wentworth, Salazar and Antola made another gala night for lovers of "Pagliacci."

Marcella Craft emphasized her success of last year in her *Violetta* of Thursday evening's presentation of "Traviata." The rôle of *Alfredo Germont* was well sung by Romeo Boscacci, while Frances Morosini as *Flora*, Alice Homer as *Annina* and Angelo Antola as *Giorgio Germont* all sang well. There was the usual capacity attendance and a large number of standees. On Friday evening "La Gioconda" was revived before a packed house, and the performance

was one that received the manifest approval of the audience. Elizabeth Amsden in the title rôle, Stella De Mette as *Laura* and Manuel Salazar as *Enzo* won for themselves an ovation.

Two performances on Saturday, Gounod's "Faust" at the matinée and "Aida" at night, rounded out a week that was successful from many viewpoints. Marcella Craft was the *Marguerite* and Giuseppe Agostini the *Faust* of the afternoon presentation, and their singing and acting were uniformly fine. Pietro di Biasi proved his dramatic capabilities as *Mephistopheles*, while careful interpretations were given the rôles of *Siebel*, *Valentine* and *Martha* by Marta Melis, Angelo Antola and Alice Homer respectively. About 500 persons were turned away at the evening performance of "Aida," interest centering about the appearance of Estelle Wentworth, who portrayed the Ethiopian Princess with artistic power in the title rôle. Stella de Mette, who was again the *Amneris*, won marked favor. The rest of the cast was the same as that of the opening night, with the exception of *Ramsis*, which part was sung by Enrico Bozzano, instead of Pietro di Biasi.

Royer as "Dr. Miracle"

Through some typographical switching of names Joseph Royer was not credited in last week's review for his remarkably fine interpretation of *Dr. Miracle* in "The Tales of Hoffmann." Vocally and dramatically Mr. Royer's *Miracle* should be recorded as one of the accomplishments of Mr. Gallo's season. (A. H.)

Miss Mario as "Lucia"

Queenie Mario was given a joyous welcome on Thursday evening by another capacity audience at the Shubert Theater, when she appeared as the love-lorn *Lucia* in the Donizetti opera. Aside from her extreme nervousness, Miss Mario acquitted herself admirably, disclosing dramatic ability and a voice which meets the exactions of the coloratura rôle much better than have many *Lucias* of the past. Romeo Boscacci was a convincing *Edgar* and Angelo Antola again gathered honors to himself in the rôle of the hard-hearted brother. The

other parts were capably sung by Alice Homer as *Alice*, Luciano Rossini as *Lord Arthur Bucklaw*, Pietro De Biasi as *Raymond* and Antonio Cetti as *Norman*. The audience was loud in its approval, calling the principals before the curtain again and again to declare its appreciation of a performance which was given an excellent reading by Amedeo Barbieri. (M. S.)

The only Italian twin operas alive in captivity could have been four little operas on Monday evening, Sept. 16, to judge from the demand for encores. The *Santuzza* of "Cavalleria" was sung by Elena Bianchini-Capelli, who sang the rôle when Mascagni conducted that work years ago at the Metropolitan. She was enthusiastically applauded. Stella de Mette as *Lola*, with Alice Homer and Romeo Boscacci also gave much pleasure

tain, indicating that sufficient rehearsing had not been given to the score.

The Wolf-Ferrari opera was followed by "Pagliacci," in which Miss Craft and Mr. Royer also appeared. Her *Nedda* was an excellent portrayal and her singing of the "Balatella" won her ardent applause. Mr. Royer's singing of *Tonio* far surpassed his acting of the part, while Giuseppe Agostini as *Canio* sang lustily, as is his wont. The chorus was very satisfying and did its bell-song admirably. Mr. Merola conducted both operas ably, though it was readily recognized that he was much more familiar with the Leoncavallo score than with the Wolf-Ferrari. He had to acknowledge applause after the overture to "Suzanne." "A. W. K."

Concert Tour for Caruso Before Opera Season

The Metropolitan Musical Bureau announces that Enrico Caruso, in addition to his appearance in opera in Detroit next fall, will fill the following concert engagements:

Oct. 11, Buffalo, N. Y., auspices Mrs. Mai Davis Smith; Oct. 19, Ann Arbor, Mich., auspices University School of Music; Oct. 22, St. Louis, Mo., auspices Guy Golterman; Oct. 27, Chicago, Ill., auspices Chicago Opera Association, and Oct. 29, Milwaukee, Wis., auspices Moeller-Andrews Concert Bureau.

Caruso finished his first motion picture, "My Cousin," a few weeks ago, and is now rapidly completing his second. "My Cousin" will have its first showing at the Rivoli Theater, New York, during the week of Oct. 20.



Estelle Wentworth, Who Has Made Successful Appearances in New York with the San Carlo Opera Co.

in their respective rôles. The orchestra excelled itself under Merola.

The Ferrabini *Carmen* once more vivified, almost startled the audience on Tuesday evening. The impersonation is a superb one. Romeo Boscacci sang the *Don José* well, and acted it ably. Dorothy Follis made a winning *Micaela*, and Joseph Royer's *Escamillo* was well sung.

Friday evening brought "La Gioconda," under the auspices of the Italian Red Cross. The audience was large, as usual, and more enthusiastic than ever. Elizabeth Amsden excelled both vocally and dramatically in her delineation of *La Gioconda*, while Manuel Salazar's *Enzo* showed him in excellent voice and Joseph Royer's *Barnaba* was interestingly wicked. Stella de Mette as *Laura*, and Marta Melis as *La Cieca* were both applauded. "The Dance of the Hours" delighted the audience. Merola conducted.

Owing to the success attending the season the latter has been extended another week.

Miss Craft in "The Secret"

For the first time this season, on Saturday afternoon, Sept. 21, the Gallo forces gave Wolf-Ferrari's "Secret of Suzanne," with Marcella Craft in the rôle of the countess who, through her surreptitious smoking of cigarettes, becomes protagonist in one of the most charming little operas in the literature. Miss Craft gave an interesting performance, one that was marked by her usual intelligence and a sensitive understanding of the comedy. Her make-up was good, her singing praiseworthy and she was heartily welcomed by a good-sized audience that recognized her artistic achievement at once.

Joseph Royer as *Count Gil* was more than adequate and acquitted himself honorably. He is one of the best artists in Mr. Gallo's company. The *Sante of Natale* Cervi left much to be desired, both in make-up, which was grotesque, and in its suggestion of a figure in Hanlon's "Superba" much more than a Goldoni butler. The orchestra did creditably in the overture, which it played with a good deal of spirit, but in the opera itself, especially in *Suzanne's* song, there were many places that were rough and uncer-

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YVONNE DE TREVILLE WINS MEDAL OF CAMP COMMUNITY SERVICE



Photo by Paul Thompson

Yvonne de Tréville, First Singer to Receive
Honor Insignia of W. C. C. S.

Yvonne de Tréville, at a concert before the First Battalion, U. S. A., at the battalion headquarters in Jersey City on Sept. 14, made her tenth appearance under the auspices of the War Camp Community Service, and became the possessor of the W. C. C. S. honor medal. This insignia was designed by the Bureau of Speakers and Meetings of that organization as a mark of appreciation for those speakers and singers who have appeared ten times under the "Red Circle" banner of the W. C. C. S. at meetings arranged for the entertainment of soldiers and sailors. Miss de Tréville is the first singer to receive the medal, although it has been awarded to several speakers, including Judge Ben B. Lindsey, Cyrus W. Stimson and Allen D. Albert.

The feature of Miss de Tréville's program at Jersey City was her excerpts from "The Daughter of the Regiment," in which she appears in costume. These excerpts have been sung by Miss de Tréville in special concerts for men in uniform at New Rochelle, New York, Allentown, Rochester and elsewhere. At New London the War Camp Community Service attained its primary object of bringing enlisted men and the people of the community together in joint entertainment by gathering an immense audience of civilians and sailors to hear Miss de Tréville's program.

MacDermid Song Sung by Unique Chorus in Chicago Park

CHICAGO, Sept. 21.—One of the interested visitors at the great War Exposition in Grant Park during the first week of September was James G. MacDermid, the composer, listening to the performance of his own song, "Land of Mine," by a mighty chorus under the shadow of the statue of the Goddess of Liberty. The chorus was made up of representatives from thirty-nine different nations and sang to a total of 2,000,000 visitors. "Land of Mine" achieved prominence as a poem by the well-known mid-western au-

thor, Wilbur D. Nesbit, and since Mr. MacDermid gave it its present setting, it has been sung by the soldiers and sailors in all camps in the country, and played by the large battalion band of "jackies" at Great Lakes under the baton of Lieut. John Philip Sousa. It will be the closing number of the Apollo Musical Club's part-song contest at the Municipal Pier on Sept. 30. E. C. M.

7,000 ATTEND TULSA'S FIRST OUTDOOR "SING"

Robert Boice Carson Conducts Spirited
Community Event—City Con-
tinues Indoor Series

TULSA, OKLA., Sept. 15.—Under the auspices of the Local Council of Defense and the various clubs of the city, a new experience came to the citizens of Tulsa, when an out-of-door "sing" was held recently that eclipsed the fondest anticipations of the most optimistic enthusiast. The event was generously advertised by the press, and the city officials lent gracious co-operation in every way. On a large truck located in the middle of the street was placed an organ, christened "Victory Organ" by the Council of Defense, which ordered the instrument by telegraph from Chicago for use on these occasions.

Mounted high on the driver's seat of the truck was the conductor, Robert Boice Carson, really typifying the keystone of the arch. The song leader who is confronted by hardened business men, untrained laboring men, matter-of-fact housekeepers and the skeptically curious, who come in a neutral frame of mind, but largely with the attitude, "well, now you just see if you can make me sing," has hard work ahead of him.

Mr. Carson quickly established a feeling of comradeship with the crowd, and was untiring, quick-witted, broad in sympathy with the purpose and possibilities of the hour, and acquitted himself admirably. He is from the music department of Henry Kendall College, and is giving his services to the Local Council, in connection with which he has extensive plans for the future. Printed folders with the words of several old songs and some new songs were distributed to the crowd.

Harry Kiskaddon, member of the Council of Defense, and a busy oil man, who also has the vision of the service of music in these dramatic and heart-trying times, was an admirable accompanist. He had hearty co-operation from A. D. Young, whose clear cornet tones carried far beyond the outer circle of 7000 interested, upturned faces.

Seated on the truck were R. M. McFarlin, president of the Chamber of Commerce and chairman of the War Industries Board, who has become a true "sing fan." Others there were John B. Meserve, music patron and member of the Council of Defense; J. Burr Gibbons, chairman of the Council of Defense, and Sergt. Glenn Condon, enlisting officer of the marines, who made the address of the evening. He presented the thought of the value of music for the morale at home and abroad, and pleaded for the support of the local Council of Defense in this service of holding "sings" frequently.

As stated in the beginning, this is the first out-of-doors "sing," but Tulsa held her first community "sing" in May, 1915, at Convention Hall, when J. E. W. Lord played the Municipal Organ and led the singing. In September, 1915, evening "sings" were inaugurated with the late Edward Kreiser at the organ, and at another Community Sunday afternoon Easter service, 1916, at Convention Hall, Albert N. Hoxie of Philadelphia and New York, now distinguished for his success as a "war sing" leader, was the director. Since then others have been held at the same place with varied interest and success. R. F. M.

Seattle Holds Sing to Celebrate Pershing's Birthday

TACOMA, WASH., Sept. 18.—John Henry Lyons, Y. M. C. A. music director and song leader for Camp Lewis, was invited to direct the community "sing" at the Seattle Arena last Friday evening. The event was in connection with the birthday celebration in honor of General Pershing. For a period of forty minutes Mr. Lyons "got them going." They sang the favorites of the day as well as those of the soldiers and sailors.

At a Socialist meeting in Cleveland, Ohio, on Sept. 22, the audience stood at attention while a Socialist German singing-society sang "The Marseillaise" in German.

Stracciari Prepares for Fall Tour with Campanini's Forces



Riccardo Stracciari Sparring with Sig. Spadoni, Conductor of the Chicago Opera Association; on the Left May Be Seen Mme. Stracciari Acting as Her Husband's Second

RICCARDO STRACCIARI next week will close up his summer home at Long Branch, N. J., and after a brief stay in New York will return to Chicago preparatory to his fall tour with the Chicago Opera Company. One of the greatest of *Figaros* will sing to the *Rosina* of Mme. Galli-Curci in some of the most important mid-western and Texas cities.

To enable him to fill this engagement his concert dates on the Pacific Coast, in Detroit, Toledo, Columbus, Ohio, Cleveland, St. Louis, Milwaukee, St. Paul and Minneapolis and several Eastern

cities had to be postponed until next spring.

During the summer Mr. Stracciari had as his guest Sig. Spadoni, conductor with the Chicago Opera Company, with whom he coached in his repertoire for the coming season. Between periods of coaching the two men kept in trim by sparring contests. In these bouts Mme. Stracciari apparently acted as her husband's "second," relieving him between rounds, as the accompanying picture shows, with oranges, a favorite fruit of her husband's.

WAR CONCERTS FILL THE VACATION DAYS OF MME. VIAFORA



Mme. Viafora, the Noted Vocal Teacher, with Her Pupil, Eva Didur, on the Beach at Spring Lake, N. J.

After her summer at Spring Lake,

N. J., Mme. Gina Ciaparelli Viafora has returned to New York City to resume her teaching at her New York studio. This spring, when she had concluded a busy season of vocal instruction, Mme. Viafora gave up all teaching for the summer and went to rest on the Jersey coast. Instead of resting, however, Mme. Viafora plunged into a season of charity work and war benefits, organizing and singing at the numerous patriotic concerts. The most recent of these benefits was held at the Hotel Monmouth, when Mme. Viafora and Riccardo Stracciari of the Chicago Opera Company were the soloists.

Many of Mme. Viafora's pupils have also been active in benefit concerts this summer. In the accompanying picture Mme. Viafora is seen on the beach at Spring Lake with one of her pupils, Eva Didur, daughter of Adamo Didur of the Metropolitan Opera Company. Miss Didur also did much singing at patriotic affairs this summer.

Activities of Klibansky Pupils

Betsy Lane Shepherd, artist-pupil of Sergei Klibansky, has been engaged for a ten weeks' concert tour through the West. She will return Nov. 11. Her New York recital will be given at Aeolian Hall, Nov. 26.

Lotta Madden's New York recital will be given Nov. 7 at Aeolian Hall. Ethlyn Morgan, another Klibansky pupil, has left for Belton, Tex., where she has been engaged as vocal instructor at Baylor College. Felice de Gregorio has been offered the position as head vocal instructor at the Lexington College of Music, in Lexington, Ky. On account of his engagement with the "Chu Chin Chow" Company he is unable to accept it.

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NOTES OF THE CHICAGO STUDIOS

CHICAGO, Sept. 21.—Mr. and Mrs. Thomas Noble MacBurney and their daughter have just returned from a vacation at their summer home in Michigan. The new term of the MacBurney Studios, Inc., opens Sept. 23 with an unusually large enrollment in all departments.

Carl Craven, tenor, was heard to good effect in a special "gasless Sunday" concert in the Colonial Room of the Edgewater Beach Hotel on the afternoon of Sept. 15. He sang the "Lament" from "Pagliacci," a group of songs, one of which was by Mme. Sturkow-Ryder, and in a duet with Beulah Hayes.

Rosseter G. Cole has returned from his summer teaching at Columbia University, New York, and has resumed his season at the Cosmopolitan School of Music and also at his own studio. Before going to Columbia he spent three weeks in composition at the MacDowell Colony, Peterboro, N. H. Mrs. Cole is a newly acquired member of the Cosmopolitan faculty, where she will do all her piano teaching.

A note from the *Great Lakes Bulletin* conveys the information that Lieut. John Philip Sousa's latest march, "Flags of Freedom," is now on the press and will soon be issued. The piece was written at the request of the Publicity Committee of the Fourth Liberty Loan drive, and will serve as the official military march of the drive. It contains suggestions of the national airs of the United States, England, France, Belgium and Italy, interwoven with Lieutenant Sousa's own composition. He returned to the station last week, after directing the battalion band at the war exposition in Grant Park, Chicago, on the previous week.

D. A. Clippinger will have charge of the voice conference of the Music Teachers' National Association in St. Louis next December.

Heniot Levy has been spending the summer at Estes Park, Col., where he composed two Nocturnes and a Polon-

aise, as well as some shorter pieces for the piano, and prepared several programs for use during the coming season. He will play for the "jackies" at Great Lakes this fall, but his Chicago recital will not take place until spring.

The Children's Department of the American Conservatory will open Sept. 28 under the direction of Louise Robyn. The School of Acting and Expression of the conservatory, Walton Pyre, director, has outlined an active season of public performances.

Nathan Herzoff, violinist and artist-pupil of Herbert Butler, now in the service, has been appointed director of the soldiers' theater at Camp Gordon, Atlanta, Ga.

Gavin Williamson has returned to Chicago, where he will resume his teaching and accompanying at the Liela A. Breed Studios.

A recent addition to the musical life of Chicago is Richard Czerwonky, who comes here after having been for nine

years the concertmaster of the Minneapolis Symphony Orchestra. Before that he was second concertmaster of the Boston Symphony Orchestra. His New York recital will take place, Nov. 13, at Aeolian Hall, under the management of the Wolfsohn Bureau. During the coming season he will head the violin department of Bush Conservatory, but will be available for concerts and recitals, a number of which have already been booked.

After her return from giving two programs at St. Louis last week, Leonora Ferrari, soprano, sang for the "jackies" at the Waukegan Y. M. C. A. She was accompanied by her concert manager, C. W. Best, an excellent musician.

William Clare Hall, tenor and voice teacher, has reopened his studio. He taught singing in Paris during the years 1904-05; then he came to Chicago, where he brought out such singers as James Goddard, Barbara Wait, Bertha Lotta and Carl Craven. In the summer of 1914 he planned to return to Paris, but the day before his steamship was booked to sail England declared war and Mr. Hall thereupon returned to Chicago, where he has since remained. He has a large class for the coming winter.

EDWARD C. MOORE.

PITTSBURGH PREPARING FOR THE NEW SEASON

Make Ready Studios and Register Scholars—Heinroth Chosen Director of Local Male Chorus

PITTSBURGH, PA., Sept. 21.—The past week has been uneventful for Pittsburgh except for the cleaning of studios. It is the one time in the year when the bust of Beethoven is taken down from the top of the piano and dusted, and the pungent smell of cedar oil, like the trail of the serpent, is over us all. There is also heard the raucous voice of the irate teacher explaining in detail to the janitor of the building that "it is not necessary to bronze the radiator while I am giving a lesson." The musical schools have begun to register old scholars and a few new ones. Faculties have been revised and vocal teachers who once vocalized men are now wondering what they will do with only sopranos and mezzo-sopranos. The odds are 18 to 45.

Margaret Horne, who has been the mainstay and prop of the University of West Virginia at Morgantown, comes to the Pittsburgh Musical Institute to assume the violin work, her predecessor at the institute being Bernard Sturm, who recently went to Detroit to be concertmaster under Gabrilowitsch. Miss Horne is thought highly of by the West Virginians. She also has a large following in Pittsburgh.

Blanche Saunders Walker has just returned from a week of accompaniment at Lockport, N. Y., where she has been official accompanist for the National American Musical Festival. Mrs. Walker is, to our mind, one of the best accompanists in this country, and she has played with many of the greatest artists from Boston, New York and points west. It is with great pleasure that we single her out as an American song specialist. She probably knows more about the American song—thank God, we can't say *lieder* any more!—than almost any other accompanist.

Ernest Lunt, director of the Mendelssohn Choir, erstwhile of Christ Church,

will return to the scene of his earlier church music successes, namely, St. Peter's Church. Mr. Lunt will succeed John Pleasants, who has gone into the army. St. Peter's is one of the oldest of our local parishes and can boast an endowment. Mr. Lunt as a miracle worker will rehabilitate a depleted choir and make it one of the best in the city.

Charles Heinroth, organist of Carnegie Institute, has been chosen director of the Pittsburgh Male Chorus. With the advent of Mr. Heinroth things look roseate for that organization. Plans are already under way for a big year. Mr. Heinroth is eminently fitted for this post. He has had chorus experience, is an authoritative musician, knows the personnel of the chorus and the needs of the city intimately. The Male Chorus is to be congratulated on its wise decision.

H. B. G.

Herma Menth and Colin O'More Heard at Aeolian Hall

A recital was given at Aeolian Hall, New York, on Thursday afternoon, Sept. 5, at which Herma Menth, pianist, and Colin O'More, tenor, appeared. Miss Menth was received with favor in the "Rigoletto" Paraphrase by Liszt and compositions by Staub, Moszkowski and Sauer. Her Duo-Art rolls of the Liszt D Flat Etude, the Rubinstein Romance in E Flat and the Sauer "Galop de Concert" were performed, also Ossip Gabrilowitsch's Duo-Art roll of Rachmaninoff's Prelude in C Sharp Minor. Mr. O'More sang songs by Scott, Schneider, McMurrough, Tours, Wood and the aria, "La Donna è Mobile" from Verdi's "Rigoletto." Dion Kennedy, organist, and Milan Roder, pianist, also participated in the program, which was given under the direction of Mildred N. Schenck. Miss Menth will play at Camp Dix on Sept. 14 for the soldiers.

Arbuckle Club of Brooklyn to Resume Rehearsals on Oct. 6

The Arbuckle Institute Choral Club, of Brooklyn, Bruno Huhn, conductor, is to resume its rehearsals this season on the evening of Oct. 6 at the institute at Orange and Hicks Streets. As in former seasons, two public concerts will be given. The club is carried on without dues for members. There are some vacancies in the various sections this season and application should be made at once by singers desiring to join.



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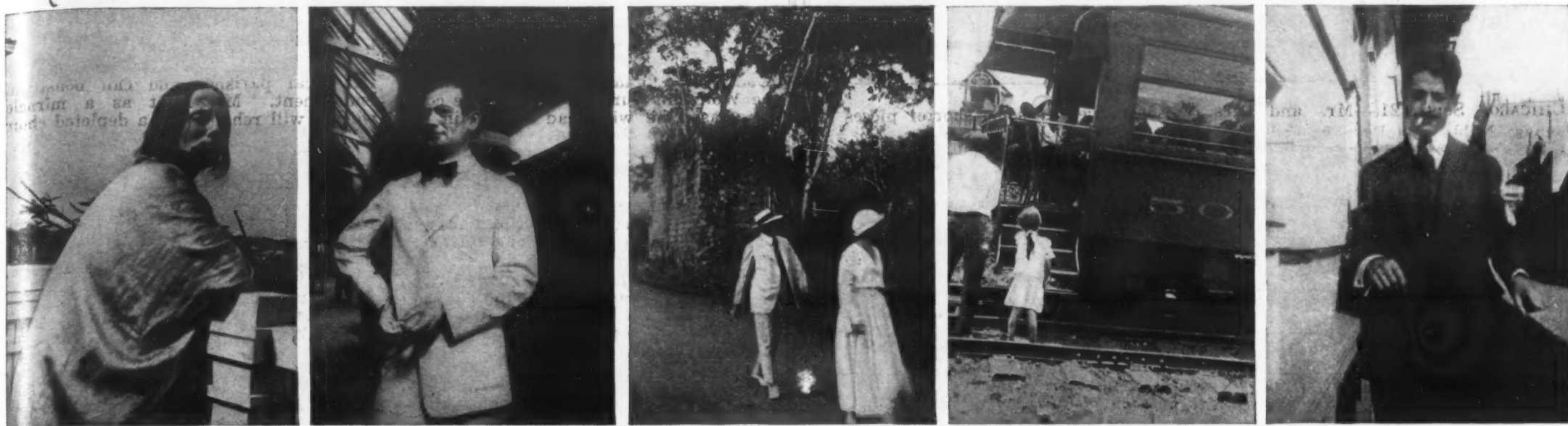
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Some Snapshots of the Central American Tour of Mme. Pavlova. Reading from the Left: Pavlova in Indian Make-Up—Taken in Panama; Volinine, the Leading Male Dancer; Pavlova and Clustine, Ballet Master, Walking in Old Panama; Pavlova Eating Bananas on the "Pavlova" Special in Costa Rica; Alexander Smallens, Conductor of Orchestra, Enjoying a Smoke While Off Duty

ECHOES OF MUSIC ABROAD

Finland's Greatest Composer Has Narrow Escape from Fury of Red Guards—Woman Violinist Appears as Concertmaster in Sir Henry Wood's Orchestra—De Pachmann to Play Again This Season—Famous English Contralto's Earnings for War Benefits Reach New High-Water Mark—Revival of Tchaikovsky's "Mazeppa" a Noteworthy Feature of the Year in Moscow—Retiring Organist of Westminster Abbey Leaves Record Surpassed by Only One of His Predecessors—Well-Known London Musician Now Acting as Butler at Officers' Mess

ONCE again the truth of Congreve's famous adage, "Music hath charms," and so forth, has been demonstrated, this time in the narrow escape of one of the great musicians of the world from a premature ending to his brilliant career. Jean Sibelius is the man whose life hung by a hair for several hours not long ago, thanks to the blind fury of the Russian Red Guards, who are evidently so named because of their propensity to see red at all times.

The inevitable black list of suspects—as has been truly said, one of the cruellest tyrannies of all revolutions—having made its appearance in Russia, the list for Finland was also compiled by the Red Guards. It included all the greatest men in the country and at the head of it stood the name of Sibelius. It is a matter for general rejoicing in the music world that the greatest of Finland's composers was snatched from the jaws of death by the prompt action of Prof. Kajanus, who, the *London Musical News* says, "appealed to the 'War Minister' and obtained a passport for his friend's release. The relentless action on the part of the 'War Minister' is due to the fact that, despite his record, he was also a musician—a cornet player—a circumstance which softened his heart towards the composer."

Vladimir de Pachmann Reappears

After a season of silence Vladimir de Pachmann, who has made his home in England since the war broke out, is to make his reappearance in London this Autumn in two or three recitals. He will also make a short tour of the British Provinces.

Woman Concertmaster at the "Proms."

Patrons of the London "Proms." looked in vain one week recently for the regular concert-master of the Queen's Hall Orchestra, Arthur Beckwith. In his place during his absence was the white-robed figure of a girl, thus distinguished from her female confères in the orchestra, who are attired uniformly in black. It was Dora Garland, the first woman to act as concert-master of the orchestra in all the twenty-four years of its existence.

The young woman showed earnestness, precision and vigor in the highest degree, according to *London Musical News*, and proved in every way a satisfactory successor to the previous leaders, among whom have been Arthur Payne, Maurice Lons, Henri Verbruggen, Arthur Catterall, and Sydney Freedman.

Evidently she is an artist of fine attainments. At one concert she appeared as soloist, playing the Bach Chaconne in a

manner that moved *The Referee's* critic to pronounce it "a great interpretation of a great work." Speaking of the high standard maintained by the Queen's Hall Orchestra, the same writer remarks that "musicians may detect a lack of virility in the strings owing to the large proportion of women players, but Sir Henry J. Wood is too fine a conductor to tolerate any backsliding in matters of attack and finish."

* * *

Manchester Organist to Succeed Bridge at Westminster Abbey

For Londoners the most interesting morsel of recent musical news has been the announcement that Sir Frederick Bridge will retire next January from the organistship of Westminster Abbey, a position he has held since 1875. His successor is to be the present organist of Manchester Cathedral, Sydney H. Nicholson.

Sir Frederick, or "Westminster Bridge," as he is known to his friends, is not retiring from all active work by any means, however. He will remain at his residence in the Abbey Cloisters and will continue to interest himself in the music of the Abbey. Moreover he will continue his work with the Royal Choral Society, his lectures as King Edward Professor at London University and as Gresham Professor, and his connection with Trinity College as Chairman of the Board. He has held the position at the Abbey longer than any of the twenty-four previous organists with the single exception of James Turk, his immediate predecessor, whose term of office lasted one year longer—forty-four years in all.

In has been said that he owes the brilliancy of his musical career in great measure to his vivacity, energy and wit. He has told many good stories with reference to his work, among them this one quoted by the *London Daily Telegraph*:

Two women were in the Abbey, one day a few years ago, and suddenly one of them whispered, "Listen! There's the organ. Isn't it splendid? I always love to hear Sir Frederick play." "Beautiful, dear," said the other. "For a moment I thought it was Sir Walter Parratt. As a rule one can distinguish their touch." But, as a matter of fact, Sir Frederick avers, it was neither the one nor the other, but simply the vacuum cleaner buzzing away in preparation for the Coronation.

Perhaps Sir Frederick is most widely known and appreciated, says *The Referee*, from his Gresham College lectures, to which he was elected in 1890. This professorship is part of the bequest of the will of Sir Thomas Gresham, who died in 1579, and founded the College and made provision for the delivery of lectures on science and music. The profes-

sors were to be unmarried, to reside in the College, and have a stipend of \$250 a year. In George III.'s reign the matrimonial prohibition was withdrawn, and a fixed allowance of \$250 a year given in lieu of apartments. The first Professor of Music at Gresham College was Dr. John Bull. He resigned the position in 1607, when a Doctor of Medicine was appointed, and for many years after the intentions of the founder were but lightly regarded. Sir Frederick succeeded Dr. Henry Wild, and speedily made the discourses extremely popular.

From a literary point of view Sir Frederick is not an ideal lecturer, *The Referee's* "Lancelot" maintains; "he always seems to have prepared twice as much as there is time to deliver, and to pursue the course of condensation as he goes along with consequent hiatuses, but his keen sense of humor and delight in pointing out the foibles and inconsistencies of human nature enable him to invest the driest subject with interest, and I know no man who more successfully combines instruction and amusement in a discourse on historical and technical matters."

* * *

Clara Butt Establishes New Record

Whether Nellie Melba or Clara Butt has raised the greater amount of money for the various war funds cannot be established in the absence of more complete data than is now available. A year or so ago they were running neck and neck with a record of about \$150,000 each. By now, however, the English contralto is probably a little in advance of the Australian *diva*, as she has raised over \$210,000 for these funds in addition to establishing and endowing a special fund for musicians affected by the war.

* * *

South African Orchestra Carries On

Down in Cape Colony's capital city of Cape Town the Municipal Orchestra continues to carry on, far from the noise and alarums of war. Recent programs of its concerts under the baton of Theodore Wendt have contained the English composer Ernest Austin's "Vicar of Bray," variations for strings; Glazounoff's "Raymonda" ballet music; Brahms' Fourth Symphony, Elgar's "Enigma," variations and symphonies by Beethoven and Schubert.

* * *

Moscow Opera Lovers Hear Noteworthy Revival of "Mazeppa"

Despite the chaotic political conditions that have reigned supreme in unhappy Russia, the past year has not been without a few features of uncommon musical interest in Moscow, at least. One of these was the revival at the Moscow Opera House of Tchaikovsky's picturesque opera "Mazeppa."

It seems to have been noteworthy both as regards calling attention to the indisputable merits of a long-ignored work and in the manner in which the orchestral score was treated by Emil Cooper, who won his foreign spurs as conductor of the two seasons of Russian opera given at Drury Lane, London, in the two summers immediately prior to the outbreak of the war. The name part was sung by Minieff, the two leading female roles by Mme. Balanowska and Mme. Pravdina, and the other principal roles by Bogdanoff, the tenor, Savransky and Uspensky.

The Mazeppa of history was a hero of the Ukraine, a man of great daring, who aspired to the throne of a new kingdom in the South of Russia, to be the mightiest in that part of the world. But Peter the Great moved his large army to Poltava, where a decisive battle took place. Mazeppa was vanquished and perished ignominiously. It was the great Russian poet Pushkin's remarkable poem, "The Battle of Poltava," that moved Tchaikovsky to compose the opera.

"In listening to the music of 'Mazeppa,'" writes the *Monthly Musical Record's* Moscow correspondent, "one receives the impression that the composer must have written it at white heat; but in reality Tchaikovsky was suffering intensely at the time, being frequently overcome by mistrustfulness and discouraged by his imagined loss of strength and the constant thought that his inventive powers were so limited. Moreover, he was a great invalid at the time. The first performance, in 1883, at the Moscow Opera, brought considerable trouble to him, as it seems that his state of nervous excitement made it a torture for him to respond to the curtain calls demanded by the audience. His friends insisted upon his leaving Moscow immediately, and accordingly he left the day after the première to travel abroad."

The note written by Tchaikovsky to Mme. von Meck the day he went away probably echoes the state of mind experienced by most other composers when their brain-children are introduced to the public. It ran:

"My opera 'Mazeppa' had a considerable success, and the singers and I had our share of commendation. But I was in a horribly depressed mood. I can't tell you how worried I was all day. I nearly went mad."

* * *

War Makes Musician Officers' Butler

An English officer who is an accomplished musician, when about to visit his old mess at Woolwich the other day thought it well to take a few songs with him, but, says the *Westminster Gazette*, when he arrived he was a trifle puzzled to learn that his accompaniments would be played by the wine butler! The butler proved to be Hubert Bath, whose work in the days before the war was so closely connected with the music of London, and who added "Young England" to the few distinctively patriotic stage productions of 1916-17.

* * *

New Name Suggested for Sonatas

There is in England a musician named W. W. Cobbett who has won a special place in the hearts of his fellow British musicians for what he has done for the cause of British chamber music. Lately he has conceived a new term in musical nomenclature. He suggests that sonatas for stringed instruments be called phonatas, and challenges the readers of the *Music Student*, if they know of a better word, to trot it out.

J. L. H.

MARION CHAPIN

SOPRANO
HOTEL SOMERSET
BOSTON, MASS.



LENOX, MASS.—Ruth Deyo gave a piano recital here on Sept. 21.

OBERLIN, OHIO.—Dorothy Marie Payne gave a piano recital on Sept. 5 at the Women's Club rooms. Miss Payne opened her studio on Sept. 4.

CHESTER, W. VA.—Ella Gaver, who was in charge of public school music in Chester last year, has returned to resume her work for the coming season.

PORTLAND, ORE.—Minette. Magers, vocal teacher of Salem, has taken up residence in Portland for the season. Ida May Cook, pianist, has also located here.

SAN FRANCISCO, CAL.—Mme. Jeanne Jomelli and Mme. Lydia Sturtevant sang national anthems of the Allies in the Greek Theater at Berkeley on Sunday afternoon, Sept. 8.

WILLIAMSTOWN, MASS.—Joseph Bonnet gave a recital for the Red Cross Sept. 16. His program consisted of works by Handel, Bach, Martini, Guilman and by Bonnet himself.

SPRINGFIELD, MASS.—At its first meeting, held recently, the Springfield Orpheus Club decided to give one local concert and two or more out-of-town engagements for its season's activities.

HARTFORD, CONN.—Following the band concert on Sept. 15 a general "sing" was held at Colt's Park, under the leadership of James S. Stevens, musical director for the Connecticut State Council of Defense.

HARTFORD, CONN.—James S. Stevens of this city was recently appointed supervisor of the Liberty choruses in New England and New Jersey by the State section of the Council of National Defense.

TROY, N. Y.—Winifred Podmore has begun her duties as assistant organ instructor and Anna Dougherty as secretary of the Emma Willard Conservatory of Music, which opened last week with a large registration of students.

MERIDEN, CONN.—Mrs. Susie Gleeson, for the past thirty-two years organist of St. Rose's Church, has resigned her position. She will be succeeded by Owen E. Wrinn, the blind organist at the Holy Trinity Church, Wallingford, Conn.

HADLEY, MASS.—The second community "sing" held in Hadley recently called together one of the largest audiences of the year. The soloists were Mrs. F. J. Reardon of Hadley, N. Seely Hitchcock and Miss Dwyer of Easthampton.

NORTH ADAMS, MASS.—A community "sing" was held in the Drury High School on Sept. 17, under the direction of John B. Archer, song leader at Camp Devens, Ayer, Mass. Mr. Archer is spending some time with his father in Blackinton.

TROY, N. Y.—Mrs. Charlotte Bord Gilbert has accepted the position of soprano soloist of the First Methodist Church choir. Emma D. Lotz has resigned as organist at the North Reformed Church to become organist at the Ninth Presbyterian Church.

BRIDGEPORT, CONN.—The German Societies of this city were granted a license by the Connecticut State Council of Defense to go to West Haven and sing for the wounded soldiers at the government hospital there. About 100 persons went, headed by Fritz K. G. Weber.

MONTCLAIR, N. J.—Lillian Homesley, soprano soloist of the Central Presbyterian Church of Montclair, is doing considerable singing for the soldiers in camp and has been introducing a new patriotic song by Wilbur Follett Unger of this city, called "United States, I Love You."

EAST LIVERPOOL, OHIO.—Members of the Schumann Musical Club were entertained at a musicale at the home of Marcia Crawford on Sept. 12. Those taking part in the program given were Donald Glenn, Marjorie Shope, Marcia Crawford and Kenneth Glenn.

HUNTINGTON, W. VA.—Among the artists who will be heard here in the People's Entertainment Course will be Marie Rappold of the Metropolitan Opera Company, the Ernest Gamble Concert Company and Louis Kreidler from the Chicago Opera Association.

ALBANY, N. Y.—A musical entertainment was given Sunday evening at the barracks for the soldiers' training camp, under the direction of Frances A. Van Sanford. Those appearing were Leo K. Fox, baritone; Mrs. Leo K. Fox, soprano, and Mrs. John A. McCormick, pianist.

BURLINGTON, VT.—Mrs. William P. Remington, pianist, wife of Bishop Remington of Minneapolis, who has just gone to France as an army chaplain, recently delighted an audience in the "Y" hut at Fort Ethan Allen. Effie Stewart of New York recently gave an evening of music at the same place.

GREENWICH, CONN.—Andres de Segura, Spanish basso of the Metropolitan Opera Company, and Ruth Draper, New York monologist, were the artists at a musicale given lately at the home of Mrs. Clifford B. Harmon for the benefit of the Women's Overseas Hospital. About \$600 was realized for the work.

TACOMA, WASH.—Mae McCormack formally opened a studio for voice pupils on Sept. 1. Miss McCormack is a former pupil of Luigi Parissotti of New York City and also of Francis Rogers. An interesting recital was recently given by Lois Darrow, soprano, and Robert Zingler, pianist. It was largely attended.

TROY, N. Y.—Cecil Wright of New York, baritone, has been engaged by the Troy Conservatory of Music to fill the place left vacant in the faculty by the enlistment in the Government service of Clifford Cairns. Mr. Wright is a former pupil of Jean de Reszke and has been assistant to Oscar Siegel in New York.

SEATTLE, WASH.—The Spargur Quartet appeared for the first time this season on Sept. 7 at a musicale given at the Sunset Club for Ensign Curtis Bok, U.S.N., and Mrs. Edward W. Bok. Assisting on the program was Harold Strong, pianist. The quartet played works by Dvorak, Tchaikovsky and Arensky.

NAHANT, MASS.—Carmine Fabrizio, violinist, assisted by Maestro Vallini, pianist, were the artists at a recent Hotel Tudor musicale. Mr. Fabrizio displayed his fine technical and interpretative ability in sonatas by Handel and César Franck, and in shorter pieces by Bach, Sarasate, Vieuxtemps, Saint-Saëns and Loeffler.

KINGSTON, N. Y.—C. E. Cornwall Longyear, piano teacher of this city and Phoenicia, has had much success in his use of the Unger System of Piano Teaching and has awarded scholarship prizes to the following three pupils: Ruth L. Shurter of Kingston, Mae Miller of Port Ewen, N. Y., and Langhren Colvin of Chichester, N. Y.

FITCHBURG, MASS.—Sture Jönsson, a Swedish violinist, made his first appearance in this country at the Finnish Congregational Church on Sept. 3. The audience, largely Swedish and Finnish, was enthusiastic. Mr. Jönsson recently completed a concert tour in his native country and is soon to embark upon one in the United States and Canada.

BRATTLEBORO, VT.—Lucien Howe has again been engaged as organist and choirmaster of the First Baptist Church. Mr. Howe in recent years has been teaching in Boston. He is, however, a native

of this city and held the post with the First Baptist Church about twenty years ago. At the resignation of Frank M. Cram he once again took the position.

ALBANY, N. Y.—A musical entertainment was given on Sept. 8 for the soldiers who are receiving training at the State College for Teachers, under the direction of Frances A. Van Santvoord. Those contributing to the program were Dessa Weisburgh, contralto, and Carl Miller, violinist. Olive Schreiner and Esther Weisburgh were accompanists.

ALBANY, N. Y.—Florence Judd, who has been piano instructor at the Peabody Conservatory of Music in Baltimore, has been engaged to take charge of the music department of St. Agnes School. Miss Judd is a graduate of the Milton Mount College, England, and a pupil and associate of Ernest Hutcheson. She is the author of "The Enjoyment of Music."

SEATTLE, WASH.—The Lyra Club gave a program at the home of Prof. Karl Schwerdtfeger, Sept. 10. Those taking part were Professor Scavenius, pianist; Wilbur Westerman, violinist; Mrs. A. Dittenbaugh, Mrs. F. Anderson, Elsie Otto, Maude White, Ruth Prior, J. Nethelder, S. Carlson and J. Kunst, vocalists. Miss Schwerdtfeger was the accompanist.

SEATTLE, WASH.—The Philharmonic Club, the recently organized musicians' society, gave its first social evening at the Press Club on Sept. 9. Charles E. Lombard, leader of the Wilkes Theater Orchestra and also president of the Symphony Orchestra Musicians' Association, and Mischa Guterson, leader of the Clemmer Theater Orchestra, arranged the program.

GRANVILLE CENTER, MASS.—For the benefit of the Red Cross, the Onota Quartet of Pittsfield, Mass., in charge of Gertrude Watson, pianist, gave a concert recently. The quartet members are May Mukle, 'cellist; Rebecca Clarke, violist; Walter Stafford, violinist, and Miss Watson, violinist. Works of Wolstenholme, Schumann, Purcell, Davidoff and Dvorak made up the program.

TACOMA, WASH.—Mrs. Chauncey E. Dunkleberger, local violinist, returned on Sept. 5 from the East, where she appeared in concerts at Buffalo, Lockport and Niagara Falls. Mrs. Dunkleberger is the founder and director of the Ensemble Violinists' Club of Tacoma. Helen Drain left Tacoma recently for Portland, Ore., where she will resume her voice study at the Valaire Conservatory of Music.

WILLIMANTIC, CONN.—Alexander de Villiers, until recently a sergeant in the United States Regular Army, and for many years a bandsman in the service, has received his lieutenant's commission. He was drum major of the Fifth Band, C. A. C., Fort Hamilton, which led the parade at the inauguration of President Roosevelt, and also took part in the memorial celebrations at San Juan and El Caney, Cuba.

MONTCLAIR, N. J.—The newest addition to Montclair's musical assets is the new pipe organ that has been installed by Manager Wellenbrink in the Montclair Theater. It is a \$30,000 Hope-Jones unit orchestra, said to be one of the finest of its kind east of Denver, being of the same type as the organ in the Ocean Grove Auditorium. Mr. Wellenbrink engaged Frank White to play the instrument.

CHARLES CITY, IA.—The chimes in the tower of the students' building at Indiana University at Bloomington, Ind., play at noon each day to call the students, the large number of draft men sent here by the war department and the residents of the city, to prayer for victory for the allied armies. Each morning patriotic airs are played for ten minutes by Prof. A. Warren of the department of music of the University.

BURLINGTON, VT.—Pupils from the Wilder studios in Burlington gave, on Sept. 13, a charming musicale for the men at Fort Ethan Allen. Among those taking part were Webster Miller of Ludlow, Vt., bass; Mrs. Irene Wilder, contralto; Irene O'Brien, Simon Hanson, Carl Shepard, Rossella Villemaire, Edith M. Butterfield, Marjorie E. Spooner, flautists; Luther Booth of Montpelier, pianist; Elva R. Munette of Ferrisburg, contralto; Bessie Johnson of Lebanon, N. H., soprano; Florence A. Manseau, mezzo-soprano; L. A. Neal of White River Junction, Vt., tenor; John Stafford Smith, tenor; Marion Dagles, pianist.

RUTLAND, VT.—The community chorus which sang at the Red Cross carnival at the Rutland fair has been organized and officers elected as follows: President, Mrs. George T. Chaffee; vice-president, H. O. Carpenter; secretary, H. M. Davison; treasurer, H. B. Whittier; librarian, Mrs. C. V. H. Coan; director, C. V. H. Coan. The chorus is preparing a concert to be given for the Red Cross in November.

CHARLES CITY, IA.—Sixty business girls of Clarinda have formed a patriotic glee club to sing on all patriotic occasions and to help at all entertainments where they are needed. The club was formed and is directed by Dorothy Anderson. A sacred concert was given at Cedar Falls, Sept. 15, by Roy D. Smith's Royal Scotch Highlanders' band with assisting soloists. Concerts were given both afternoon and evening to audiences numbering 5,000.

TROY, N. Y.—The first meeting of the season of the Music Study Club took place recently at the First Methodist Church. Mrs. Harry E. Pike read a paper on "English Music of the Nineteenth Century." Piano numbers were played by Gertrude L. Darby, Dorothy Davis and Marion C. Jones. The vocal numbers were given by Mrs. Robert B. Clark, soprano, and Mrs. George W. Van Hynning, contralto.

NORFOLK, CONN.—Governor Holdcomb and some 2000 persons gave a hearty welcome to the French Band when it appeared here on Sept. 20. Special addresses of welcome were made by the Governor and the Rev. Henry Bolonay. A concert was given in the Music Shed, and solos were offered by M. Deruille, M. Miquelle, M. Pruc, M. Peruquion and M. Mager. A quintet was sung by M. Espager, M. Rochet, M. Ganiens, M. Mager and M. Le Roy.

NEW YORK, N. Y.—New York department stores are taking an active part in the campaign to teach New York the National Anthem. Several hundred thousand copies of the anthem were distributed freely by these stores during the three days of the campaign; these being given to the stores through the Mayor's Committee on National Defense. Henry McDonald said that captain and lieutenants are being appointed in each district to pursue the work personally among the foreign born.

MIAMI, FLA.—The student officers of the Miami Naval Air Station gave a program on Sept. 12, at the Y. M. C. A. hut. It was their first "stunt night." J. Alie C. Rioch the camp social secretary and musical director, organized "stunt night" and the program was directed by J. H. Rown. The program opened with the singing of the Y. M. C. A. song series. The soloists were J. A. Burns, J. H. Post, L. Tross, L. Legrand, J. W. Ross, H. B. Leggett, J. A. Monaghan, H. C. Bachelor and H. N. Fillibrown.

ALBANY, N. Y.—Marion Davison, contralto soloist, who graduated from the Boston Conservatory of Music last year, has been appointed a member of the faculty. Miss Davison will also act as soloist in a Boston church and has offered her services to the Boston War Council, which provides entertainments for soldiers. During the summer Miss Davison made a tour of the Army and Navy camps giving concerts. She will also fill concert engagements in New England during the season.

NEW YORK.—Hazel Drury, a young product of Miller Vocal Art-Science and pupil of Adelaide Gescheidt, successfully filled many church engagements during the month of August. She sang at St. George's Church, Newport, R. I., in the morning and Middletown M. E. Church in the afternoon of one Sunday and also appeared twice in Osterville, Cape Cod, Mass., first as soloist at a Red Cross benefit performance and afterward in joint recital with Harry Ross, Cuban pianist.

LANCASTER, PA.—Among the Lancaster musicians now in service are E. H. Levan and W. N. Trost; Elmer Scheid, musical instructor and organist of St. Stephen's Lutheran Church, now in France; Elwood Bear, a musical instructor and violinist; E. H. Levan, organist and choirmaster at St. John's Episcopal Church and orchestra director at the Colonial Theater, in Y. M. C. A. war work; W. N. Trost, leader of the Community Chorus, in "Y" service; Robert Stewart, organist at the Unitarian Church of Our Father, now in France; W. F. Brinkman, tenor soloist, and Prof. Homer Rebert, leader of the Franklin and Marshall Academy Glee Club, in camp.

JOSEPH REGNEAS PROMOTES PATRIOTIC CONCERTS IN MAINE



Joseph Regneas, New York Vocal Instructor

RAYMOND, ME., Sept. 2.—The last of the seven concerts given this summer by the Regneas Circle was held on Aug. 27 at Forhan Hall for the Knights of Pythias. At it the ladies' chorus sang compositions by Gounod, Rogers, Barn-

by, Cowen, Mozart, Brockway, Hadley, Foster and Murchison, under the leadership of Blanche Barbot. Solo groups were given by Aida Henry, Ethel G. Pyne, Vivia Nell Faehrmann, Sally Spencer Klump, Elizabeth Ayres, Louise MacMahan, Mary Potter and Joan Marse, their performances being received with great favor. Miss Barbot played the piano accompaniments ably for the singers.

The activity of Joseph Regneas, the New York vocal instructor, in this community has been notable this summer. Within ten days after his arrival in the early summer he organized a big patriotic concert, which drew a capacity audience to Forhan Hall, and also turned many away who were unable to gain admission. The admission fee to this concert was the purchase of four thrift stamps. All the other concerts given by Mr. Regneas and the "Regneas Circle" were for some charity connected with Raymond. They included recitals by Mme. Sara Anderson and Louise MacMahan, and miscellaneous programs for the Red Cross, the Raymond Church, the Boy and Girl Scouts, the library and the Knights of Pythias.

Schenectady Conservatory Begins Tenth Year

SCHENECTADY, N. Y., Sept. 23.—The Schenectady Conservatory of Music is entering its tenth year since its incorporation and indications point to a large enrollment. A number of changes have been made in the directorate and personnel of the faculty. The school is now to be put on a graduating basis with certificates and diplomas awarded to students completing prescribed courses.

THELMA GIVEN TO BE DEBUTANTE OF NEW YORK SEASON



Thelma Given, American Violinist, at Lake George, N. Y.

Thelma Given, another American pupil of Leopold Auer, who will make her debut at Carnegie Hall on Nov. 3,

is shown here at her summer residence, Lake George, N. Y., where she was a popular member of the Auer colony of violin prodigies. Prior to her debut Miss Given will be heard at several concerts near New York. On Oct. 9 she will give a concert for the Red Cross at St. Margaret's School, Waterbury, Conn., and on Oct. 17 she will play at Scranton, Pa., in the Century Club course. L. T. Grunberg, composer-pianist, will assist Miss Given at the piano.

MUSIC FOR BETHLEHEM DEAD

Ceremonial Service Honors Those Fallen in France—Wolle Gives Recital

BETHLEHEM, PA., Sept. 17.—Dr. J. Fred Wolle, director of the Bach Choir, gave an organ recital in New Goshenhoppen last week at the new Reformed Church.

Prof. Edgar Shields, organist of the Church of the Nativity and prominent in other musical organizations, presided at the organ at a very solemn and beautiful ceremonial service on Sunday evening in the church in honor of three young men of the parish who gave up their lives in France. The vested choir sang "Who Are These That Are Arrayed in White Raiment?" H. E. G.

Louis Graveure's First Vermont Recital Given in Burlington

BURLINGTON, VT., Sept. 20.—Louis Graveure, Belgian baritone, made his first Vermont appearance in Burlington last Sunday afternoon at the Majestic Theater before an audience that gave the distinguished artist an ovation. His program included the prologue to the "Pagliacci"; Irish songs by William Arms Fisher; French songs by Franck, Paladilhe, Massenet; folk songs arranged by Vincent Pisek; songs by Bryceson Trehearne, Fay Foster, Whitney Coombs and Samuel Arnold. Several of them had to be repeated, and his encore numbers included his famous "Tommy Lad" and the exquisite "Sylvia." An especial greeting was given Mr. Trehearne, who was Mr. Graveure's accompanist, and the pianist had many times to bow his acknowledgments. D.

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SYRACUSE, N. Y., Laura Van Kuran, 615 James St.
TACOMA, Wash., Aimee W. Ray, 2720 Tacoma Ave.
TAMPA, Fla., Earl Stumpf, c-o "The Times."
TERRE HAUTE, Ind., L. Eva Alden, 215 N. 7th St.
TOLEDO, O., J. Harold Harder, 3016 Collingwood Ave.
TOPEKA, Kan., Ray Yarnell, care of "Daily Capital"
TORONTO, Can., Broadus Farmer, 750 Bathurst St.
TULSA, Okla., R. B. Carson, 504 So. Cincinnati St.
UTICA, N. Y., M. Joseph Hahn, 915 West Ave., Phone 3997-J.
VANCOUVER, B. C., Rhynd Jamieson, c-o "Daily Sun."
WARREN, O., Lynn B. Dana
WASHINGTON, D. C., Willard Howe, 1230 Quincy St., Brookland, D. C.
WATERBURY, Conn., Mildred N. Bennett, c-o "The Republican"
WICHITA, Kan., Kathrina Elliott, 514 Winnie Bldg.
WILKESBARRE, Pa., W. E. Woodruff, 916 Coal Exchange Bldg.
WILMINGTON, Del., Thomas C. Hill, 1016 Gilpin Ave.
WINNIPEG, Can., Fred M. Gee, 127 Furby St.
WORCESTER, Mass., Tyia C. Lundberg, c-o "Telegram"
YONKERS, N. Y., Robert W. Wilkes, 350 Riverdale Ave.
YOUNGSTOWN, O., Charlotte Welch Dixon, 359 Glenaven Ave.
YORK, Pa., Geo. A. Quickel, 507 S. Water St.
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Thomas Hilton Turvey

Thomas Hilton Turvey, a well-known musician and vocal teacher of Philadelphia, died on Sept. 6. Mr. Turvey was born in Birkenhead, England, in 1858 and was educated at Great Crosby College and in Toronto, Canada. He also obtained the degree of B. A. at the University of Pennsylvania. He was well known, however, as a writer of songs which have been sung by the best English and American artists. He had made profound and original researches into voice production and was known among a small circle of intimate friends as a violinist and singer of rare charm and artistry. His pupils were devotedly attached to him and he was known among the musical fraternity as a man of the highest character.

Simon K. Saenger

Simon Karl Saenger, formerly president of the United Singing Societies of Brooklyn and New York, died on Sept. 17 in a hospital at Germantown, Pa.

Mr. Saenger was eighty years old, was a manufacturer of cigars and a leader in the effort that led to the big singing festivals in this country. It was while under his leadership at the Newark Festival that the United Singers of Brooklyn won the Beethoven bust that is now standing in Prospect Park.

He was a Civil War veteran and an honorary member of many societies.

Mme. Piaci Petrovich

Lallie Hall, a singer, who in private life was the wife of Capt. Piaci Petrovitch of the Serbian Army, now serving at the front, died on Sept. 17 in the University Hospital, Philadelphia. She was returning to New York from Virginia when she became ill on the train.

Edmond Stoullig

Edmond Stoullig, musical and dramatic critic, whose "Annales de la Musique" are well known, died at Nice, aged seventy-three years.

"Opera by and for Americans" Is Goal of the Society of American Singers

William Wade Hinshaw Discusses Some of the Difficulties of the Impresario—"Mikado" Promises to Be Most Popular Work of Light Opera Season—How the Society Will Aid Young Singers—Finding Chorus Men Is One of This Season's Problems

"I USED to think that Mr. Gatti-Casazza engaged entirely too many singers, but I know now that an impresario should have all the singers in the country," said William Wade Hinshaw, president and general manager of the Society of American Singers, who snatched a few minutes' time from his numerous duties one day recently to discuss the plans of the 1918 season for the society, whose season of opéra comique opened so auspiciously this week.

Interviewing Mr. Hinshaw these days is a strenuous task. The telephone rings constantly, bringing queries that range from "what dates the 'Mikado' is to be given" to "Why the Park Theater?" and on what evenings the inquirer's favorite tenor will sing. A desk heaped with work makes one wonder vaguely when Mr. Hinshaw takes his rest—if any. At another desk, equally eloquent of burdens, Mrs. Hinshaw is busily working on the countless details incidental to such an undertaking as that to which the Society of American Singers is pledged.

"I can tell you now which of the operas of our repertoire will be most popular," said Mr. Hinshaw, "that is, if advance inquiries at the box office are an indication. It is the 'Mikado.' As soon as it was announced that we would present the 'Mikado' there was an immediate rush for seats, and many were disappointed when they learned that the dates for its performance had not yet been fixed. And, naturally, there is keen interest manifested in the Henry Hadley prize opera, 'Bianca,' in which Maggie Teyte will sing the title rôle. And her Bianca, I may say, will be quite as lovely as her Mignon."

One agreed that praise of Miss Teyte's performance could not go farther.

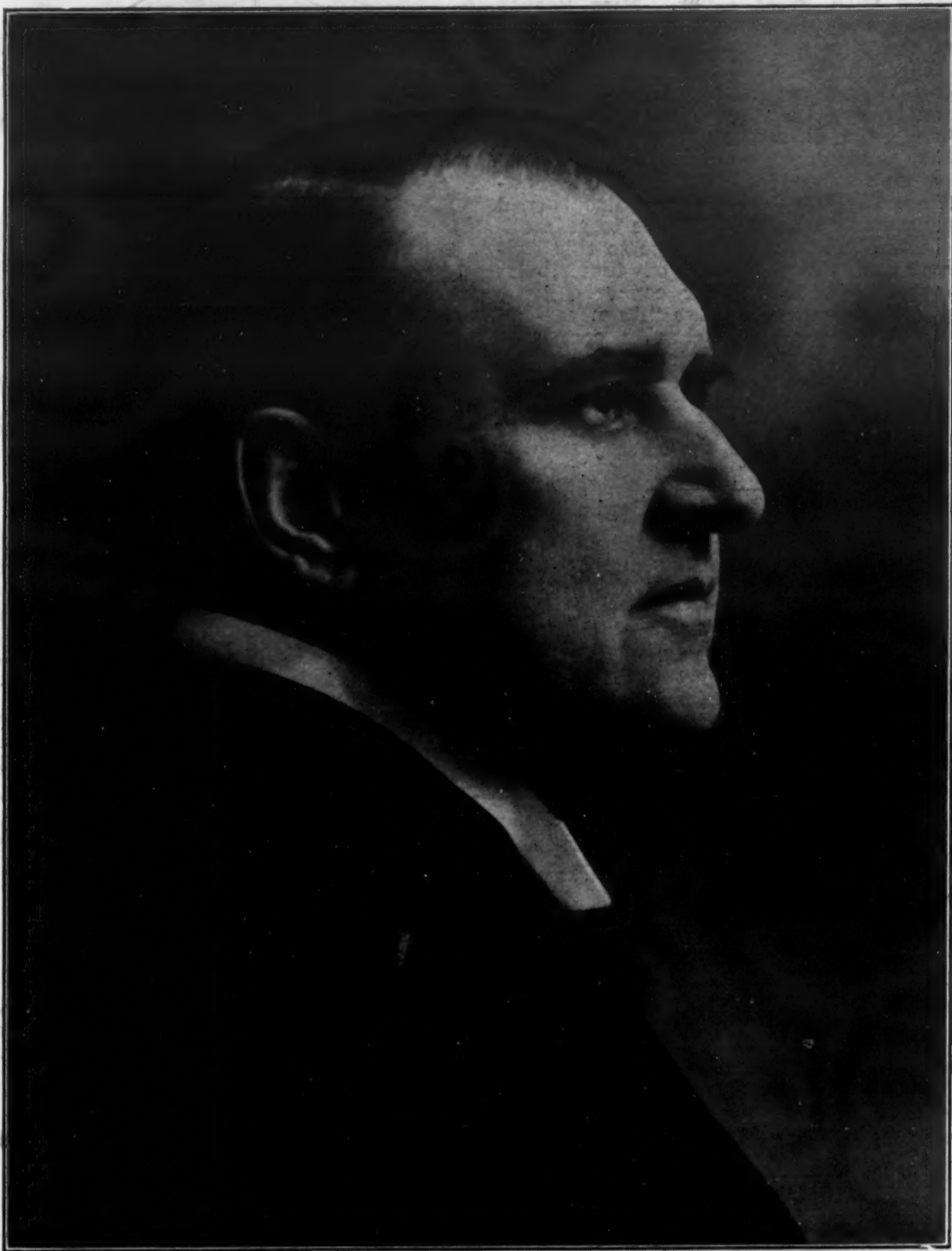
On Preparing Opera Rôles

"I wish all young singers could be made to see the importance of preparing for work as Maggie Teyte prepares," Mr. Hinshaw went on. "There is an artist who invariably comes to her first rehearsal knowing her rôle perfectly. If only one might impress on the mind of every young singer the value of such preparation—the necessity for visualization of a score until lapses or failures of memory become impossible. Many singers seem to have the impression that they can learn their rôles as they go along in rehearsal. And so they stumble through, lamely and haltingly, with no clear, definite picture in mind. Every singer should visualize a score perfectly before coming to the first rehearsal of the opera in which he or she will sing. It is because she does this that Miss Teyte is such a joy to her directors."

"As you know, said Mr. Hinshaw, "the fundamental purpose of our organization is to aid and foster music by Americans for Americans. How far we will succeed depends in large measure on the interest which the public takes in the presentation of opéra comique. Judging from the short producing season held in May, 1917, and the audiences of our opening days, this interest is very real."

The Society's Aims

"The society is composed of American singers who have won a place for them-



William Wade Hinshaw, President and General Manager of the Society of American Singers

selves in the operatic world and who are working together in this organization on a purely idealistic basis—that of co-operation—to fulfill their ideals of American opera. With these artists are associated a few music-lovers who are volunteering to guarantee the expenses of the undertaking. Our first season during May, 1917, convinced us that New York, quite as well as Paris, wants and will support a season of opéra comique. The eight weeks' season which we will give this fall at the Park Theater should prove conclusively whether this conviction is right or wrong.

"I said before that I can now see why an impresario should want all the singers in the country. Fitting together a Chinese puzzle is simple compared to presenting such a repertoire as we have prepared without an unlimited number of singers. There is no reason why a singer should not occasionally appear two successive evenings, yet all the ghosts of opera tradition rise up and wail and wring their hands when such a course is suggested—"

Just then the telephone rang.

"I wish you would answer it, Wade" (this from Mrs. Hinshaw). "They always want you, you know."

Mr. Hinshaw assured the voice at the other end of the wire that he would be at the theater in a few minutes. Then he resumed:

"But all these matters do adjust themselves eventually, especially when singers are working in the spirit of this group. Every one of the artists who will appear with this season has made sacrifices, some small, some great, for

the sake of helping to make this season of opéra comique a memorable one.

"In addition to the first operas which we announced, such as 'Carmen,' 'Mignon,' 'Tales of Hoffmann,' the 'Mikado,' 'Fra Diavolo,' the 'Chimes of Normandy' and the Hadley prize opera, we will give a delightful old French opera, 'Villar's Dragoons,' which will be presented in English, with English text by Charles Henry Meltzer, in addition to performances of 'Madama Butterfly,' 'Pagliacci' and 'Cavalleria Rusticana.' Marguerita Sylva is making her appearance this week as Carmen; but will be heard in other rôles as well. By the way, did you know that Mme. Sylva has given more than 320 performances of 'Carmen' in the royal opera houses of Europe? She is the only singer who insisted on singing the rôle in French at the German Royal Opera, and she sang it in that language twenty-two times in Berlin."

To the remark that French might be heard in Berlin more frequently in the near future, Mr. Hinshaw gave hearty endorsement.

Concerning Chorus Men

"Speaking of Berlin," he said, "reminds me of my difficulty in getting cho-

rus men that weren't German. The dearth of chorus men is by no means confined to Broadway and I found myself in a quandary when the chorus question loomed before us this year. There were plenty of Germans to be had, but we didn't want them. The alternatives were to dress up some girls of heroic size—can you imagine a 'Carmen' chorus composed of girls?—or select from boys under eighteen years and old men. Finally we unearthed the Chorus Union and found men enough to meet our needs. They are mostly Russian and have an excellent repertoire."

Among the artists of the Society of American Singers this season are:

Sopranos, Inez Barbour, Helen Buchanan, Blanche Da Costa, Dora de Philippe, Lucy Gates, Sue Harvard, Edith Mason, Ruth Miller, Bianca Saroya, Mabel Riegemann, Maggie Teyte, Yvonne de Tréville, Freta Torpadle; mezzo sopranos and contraltos, Julia Henry, Kathleen Howard, Josephine Jacoby, Mary Kent, Florence Mulford, Marguerita Sylva; tenors, George Hamlin, John Hand, Orville Harrold, Riccardo Martin, Franklin Riker, Harvey Wilson, John Barnes Wells, Craig Campbell; baritones and basses, Orrin Bastedo, David Bispham, Carl Formes, Walter Greene, Arthur Middleton, John Quine, Henri Scott, Hartridge Whipp, Clarence Whitehill and Herbert Witherspoon.

A feature of the presentation of "Carmen" is the dancing of the Kurylos, who are interpolating one of their own dances in the last act of the opera. Mrs. Kurylo is an American girl, who has passed some years in Russia, and her husband is a former member of the Russian court ballet.

The Sunday night concerts will be made a special feature of this season of the Society of American Singers. Florence Hinkle will be the soloist for the opening night, and will sing an aria from "Louise" and a group of songs by Henry Hadley. Practically all the artists who will be heard during the season will also appear on the programs of the Sunday concert series.

"Among the innovations which we are introducing is free tuition for soloists and choristers in repertoire and acting," said Mr. Hinshaw. "We are also forming special classes for those who show an aptitude for dancing. Work in the chorus during this season of light opera will give a number of young women the needed opportunity for repertoire routine, and I believe our efforts will result in the best singing chorus that has been heard in New York."

MAY STANLEY.

Joseph Bonnet to Be Soloist with Boston Symphony

Joseph Bonnet has been engaged as soloist with the Boston Symphony Orchestra for two concerts in December. This will be during his tour of the Eastern States and Canada in October, November and December. In January and February Mr. Bonnet will tour the Middle West, at this time appearing as soloist for two concerts with the Chicago Symphony Orchestra. In March Mr. Bonnet will play in the far West; in April in the Southern States and in May at the leading festivals.

Artists to Go to France with Over There Theater League

On the list announced recently by Winthrop Ames of artists who will go to France for the Over There Theater League are the names of Vera Barstow, violinist; Maude Allen, soprano; Lucy Babcock, pianist; May Cameron of Chicago, corresponding secretary of the Society of American Friends of Musicians in France.

Hempel Returning Oct. 1

Frieda Hempel, the Metropolitan Opera soprano, will close her cottage at Lake Placid, N. Y., on Oct. 1, and return to her New York apartment, to begin rehearsals for her seventh season at the Metropolitan.

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